

Spring Fashions
Number

VOGUE

March 15 - 1917
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for every type of figure are to be had in Frolaset Front Lacing Corsets, so that the right model is assured for each individual figure requirement.

Prices, \$2, \$3, \$3.50, \$5, \$6.50, \$7.50, \$8.50, \$10, \$12.50 and up to \$25.



This Model

is No. 8036 for women of average figure; in fine, light weight coutil, white or pink, \$5.00; in fancy silk figured brocade, \$10. This model and other Frolaset Models can be had in greater New York at the stores mentioned below. In other cities at good stores everywhere!

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A GAIN this famous make of Corsets demonstrates its supremacy of style, fitting qualities and value! With every new trend of Fashion faithfully designed into them in lines of grace and beauty—with the individual requirements of *every* figure provided for in different models—and with a fineness of materials and a perfection of finish not to be found in other corsets at similar prices, Frolaset Front Lacing Corsets should again be the *preferred* corsets of Fashionable America!

Frolaset Front Lacing Corsets are also noted for their scientific boning, one especially good feature in this respect being the absence of boning over the hips, thus allowing the much coveted free hip movement so necessary to comfort. All models also have an elastic insert section at the bottom in the back, which permits of sitting in perfect ease.

Catalogue gladly sent you on request.

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154—Women's Suede Velour Cloth Coat, in turquoise, citron, minette, chamois, steel gray, apple green, amber or turf brown; new long waist line back and large crushable cape collar (that can be worn open) trimmed with rows of chain stitching in contrasting color; strap-tie belt, new drop side panels with draped pockets ornamented with silk tassels; Tussah silk lined. **Special 39.50**

156—Women's Bolivia Vicuna Cloth Coat, plain tailored model in turf brown, jade, rubber gray, French blue, Burgundy or amber; straight line model with belt at back and front joining box pleated panels at sides; roll collar with shawl revers when open; Japanese silk lined. **Special 45.00**

158—Women's New Model Barrel Coat, copy of Drecoll model, of chamois wool velour cloth in copper, ruby, dull gold, jade, taupe, peacock or purple; yoke back and front with fulness to barrel line held in with strap belt; wide border, cuffs and collar trimmed with rows of self color cable stitching; collar when open forms Tuxedo revers; inset pockets, silk lined. **Special 49.50**

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"EVERSLEIGH"
—Two-piece "Flapper" frock of taffeta or ramie linen embroidered in oriental colorings. Detachable vest and cuffs.

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"HARROW"—"Flapper" top coat with detachable over-collar of white pique. The convertible collar may be worn open or closed. In navy, Copenhagen or tile serge or black and white velour checks. 18.50

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HEATHCOAT

WYCLIFFE

CRAIGMERE

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FOR MISSES—SIZES 14 to 18

"TIVERTON"—A taffeta frock which features the new barrel skirt. The stitchery is in contrasting color. The vestee of white chiffon. In navy, Copenhagen, black, beige or gray. 18.50

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"WYCLIFFE"—Crepe meteor blouse frock embroidered in Persian colorings. White charmeuse collar and knife-plaited skirt. In navy, black, beige, gray, rose or white. 25.00

"BURLINGAME"—Frock of serge and Georgette crepe with contrasting stitchery and patent leather belts. White Georgette collar. In navy, beige or white. 25.00

DERBYSHIRE

BURLINGAME

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A—Modish Suit appropriate for figures from size 36 to 46; fashioned of Serge or Gabardine. Black, Blue, Rookie and other shades. **29.75**

B—Smart Suit made of Poiret Twill, Gabardine or Tricotine; combines fashion's latest modes in collar and cuff trimmings and general effect. **39.50**

C—Dressy Tailored Suit—copy of one of the latest Foreign models; made of Poiret Twill or Gabardine; elaborately trimmed and embroidered. Tan, Gray, Navy Blue, Black or White. **45.00**

D—Bolivia Cloth Coat—one of the new full models with belted front; collar and lining of fancy striped satin. **59.50**



James McCreery & Co.

5th Avenue

New York

34th Street

Women's Spring Apparel

E—Semi-Evening Wrap of Satin Charmeuse; full model on semi-fitted lines; large collar, cuffs and bottom trimmed with marabout; lined throughout with peau de cygne. **49.50**

F—All Wool Navy Blue Serge Dress; plaited long-line model; featuring large pockets; braided with soutache. **25.00**

G—Sport Dress made of Natural Color Tussah Silk; collar, large pockets and ends of sash of fancy Khaki-Kool. **35.00**

H—Attractive Afternoon Dress of Crepe Meteor; effectively beaded; waist has revers; new full side effect on skirt; all shades. **37.50**



New Sports Suits

Belted jackets, big pockets, broad adjustable collars, long lines—these are responsible for the popularity of the Sports Suit. But it must be, in jersey, silk or wool, or in one of the new weaves like burella.

"Stevens always have such attractive things" is an expression we hear frequently—it applies particularly well to these suits.



Exmoor

Onwentsia

Skokie

Minnekahda

Exmoor—Sports Suit in very desirable weight Jersey cloth in White, Gold, Purple, Beige and Green. Collar is adjustable; collar and cuffs prettily machine stitched. Belt ties gracefully. Large patch pockets, button trimmed. Skirt has single pocket. Sizes 16 to 42. \$29.50

Onwentsia—Silk Jersey Sports Suit in White, Belgium Blue, Gold and Purple; heavy quality silk Jersey is used exclusively in this smart model for Out of Doors sports wear. Large collar is adjustable; double belt crosses over front; large pockets with one button. Skirt has one pocket at side. Sizes 16 to 42. \$45.00

Skokie—Smartly tailored Sports Suit of Burella Cloth in Beige, Tan and Purple. Adjustable collar overlaid with detachable collar of white silk pongee, belted; sleeve trimmed with row of buttons to elbow; large patch pockets finished with three buttons. Fancy silk lined. Sizes 16 to 42. \$39.50

Minnekahda—Wool Jersey Sports Suit in White, Gold, Beige and Green. The cleverly designed Norfolk Coat has four box pleats extending from shoulder; belted all around, giving slightly raised waist line. Patch pockets trimmed with black buttons. Skirt has one pocket at side. Sizes 16 to 42. \$29.50

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BUILDING

CHAS. A. STEVENS & BROS

CHICAGO
ILLINOIS

Springtime Blouses

These Blouses and the Sports Suits on the opposite page give but the faintest idea of the beauty of the springtime apparel which we have assembled—everything for women's wear (except shoes).

Expert shoppers give all mail orders personal attention and orders are sent parcel post with privilege of return.

Eglantine

Narcissus

Rosemary

Jacque Rose

Columbine

Pansy

Narcissus—This striking blouse of Georgette crepe has its large collar and entire front effectively embroidered in contrasting colors. In white, flesh, bisque and tea rose. Sizes 34 to 44. \$5.00

Pansy—This is an unusually clever semi-sports blouse made from the finest crepe de chine with contrasting colors used on the large flat collar, cuffs and pocket effects. In flesh and white, maize and white, white and maize, nife and white. Sizes 34 to 44. \$7.50

Rosemary—This blouse, in beautiful Georgette, is trimmed front, cuffs and deep collar in miniature design of hand strung steel beads and embroidery. In white and flesh, sizes 34 to 46. \$10.00

Jacque Rose—This is a smart blouse of fine Georgette crepe with collar and front adorned with French cluster tucking and daintily embroidered. In white, flesh, chamois and coral. Sizes 34 to 44. \$5.00

Eglantine—This delightful blouse of Georgette crepe has the entire front daintily trimmed with tiny beads and hand embroidered. The deep novelty pointed collar is especially attractive. In white, flesh, maize and orchid. Sizes 34 to 44. \$7.50

Columbine—This beautiful blouse is made of splendid Georgette with entire front trimmed with a combination Georgette and French val. jabot with deep flat collar to harmonize. In white, flesh and bisque, sizes 34 to 44. \$7.50

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All open arm-holes are re-inforced.

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R.H. Macy & Co.

A GLIMPSE of the NEW BLOUSE FASHIONS



AA. Georgette crepe, white, flesh, maize or orchid. Full jabot and collar with cluster tucking and fancy stitching. \$5.49



BB. White with collar and cuffs of blue, rose, or lavender linen, flesh and white, or all white. Cluster tuckings, novel button effect. \$2.79



CC. White or flesh Georgette crepe, square neck, tuck panel, embroidered in Copenhagen blue. \$4.74



DD. Beaded Georgette crepe, white, flesh, chamois, maize or tea rose. Beaded motifs; hemstitching. \$6.94

EE. Wash satin shirt in white or flesh; side pleated front with rows of hemstitching. \$7.49



FF. White voile, embroidered -jabot, deep collar and cuffs trimmed with filet lace \$3.79

GG. Surplice style, white or flesh crepe de chine; embroidered design; hemstitched frill; deep collar. \$4.74

HH. Wash satin blouse, white or flesh, tucked suspender effect. Bound buttonholes; Convertible collar. \$4.74



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New York

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Trade Mark

Front Lace and Back Lace
CORSETS

Send for

NEW ART CATALOG

IN carrying out the new spring mode, whether "barrel silhouette" or straight line effect with slightly narrow waist, the Goodwin Corset expresses the closest relationship with the prevailing fashion in women's clothes. It makes the most of the natural figure, attaining the ideal in beauty, comfort and health.

Prices from \$4.00 to \$50.

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Fashioned of Soft Rich Silks

1—Coatee Negligee—crepe de Chine in blue, pink, lavender or maize; effectively trimmed with filet lace; the finely pleated skirt is attached to a net foundation **\$14.75**

5—Night Gown—crepe de Chine in flesh color; Empire model, tailored and prettily hemstitched; ribbon and rosebud trimmed..... **\$3.95**

4—Envelope Chemise—crepe de Chine in flesh color, filet and Valenciennes lace trimmed; ribbon shoulder straps and bows..... **\$2.95**



3—Petticoats—washable satin in flesh or white; deep tucked flounce, finely shirred..... **\$3.95**

2—Empire Negligee—crepe de Chine in rose, pink, blue Copenhagen, or wisteria; deep collar and sleeve ruffles of Georgette crepe..... **\$10.75**

8—Night Gown—crepe de Chine in flesh color; Empire model, daintily shirred and elaborately trimmed with Valenciennes lace; ribbon bows..... **\$5.95**

7—“Knickers”—washable satin in flesh color or white; hemstitched and finished with ribbon bows..... **\$2.95**

6—Camisole—washable satin in flesh color; floral embroidery in dainty colors; filet lace insertion... **\$1.95**

9—Petticoat—washable satin in flesh or white; tailored model, the deep flounce finished with wide fancy beading..... **\$4.95**

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48 WEST 38TH STREET
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The new way to manicure. Read how easily you can have lovely, well-kept nails.



A touch of Cutex Nail White underneath the nails removes all stains—leaves them immaculate.

Cutex Nail Cake gives your nails just the shimmering, waterproof polish you want.

Overgrown Cuticle—the one way to overcome the trouble

Don't cut the cuticle—don't trim it. Cutting leaves a rough, ragged edge, makes hangnails

If your cuticle is inclined to push rapidly forward onto the surface of the nail, if it is difficult for you to keep it from breaking around the nail, from becoming rough and ragged, use Cutex, the harmless cuticle remover.

Cutex removes surplus cuticle without cutting or trimming. Makes the nails beautifully shaped. When neglected, the cuticle grows tougher, coarser and dryer. It breaks and causes hangnails.

Dr. Murray, the famous specialist, says: "On no account trim the cuticle with scissors. This leaves a raw, bleeding edge, which will give rise to hangnails, and often makes the rim of flesh about the nail grow sore and swollen."



Janet Beecher, one of the foremost actresses of this generation, says: "My maid manicured my nails with Cutex, and when I saw what a smooth edge it gave my cuticle, how beautifully shaped it made the base of my nails, I bade her use it always!"

Cutex will smooth away the rough, mutilated skin around the base of the nail, will make the cuticle smooth and firm without cutting or trimming it. Used once or twice a week it will give the nails the shapeliness and symmetry everyone admires.

How to give your nails a perfect manicure

In the Cutex package you will find orange stick and absorbent cotton. Wrap a little cotton around the end of the stick and dip it into the Cutex bottle. Then gently work the stick around the base of the nail, pushing back the cuticle. Almost



Louise Rutter, now playing the beautiful Elsie in "Turn of the Right," says: "When using Cutex, one needs but a few minutes for the manicure and how beautifully smooth and even the base of the nail looks."

at once you will find you can wipe off the dead surplus skin.

Then rinse the hands in clear water.

A touch of Cutex Nail White underneath the nails gives them immaculate, snowy-white tips.

Cutex Nail Cake, rubbed on the palm of the hand and passed over the nails gives them just the delicate, transparent, lasting polish you want. If you wish an especially brilliant polish, use Cutex Polishing Paste first, then the nail cake.

Send for the complete midget manicure set shown below. Try Cutex yourself and see what an improvement even one application makes.

Use it once or twice a week, and see how quickly your nails will have the smooth shapeliness which everyone admires.

Ask for the Cutex manicure specialties wherever high class toilet articles are sold. Cutex, the harmless cuticle remover, comes in 50c and \$1.00 bottles with an introductory size at 25c. The 50c size is the more economical size to buy, lasting three times as long as the 25c size. Cutex Nail Cake, which removes discolorations from underneath the nails is 25c. Cutex Polish in cake, paste, powder or liquid form is also 25c. Cutex Cuticle Comfort for sore or tender cuticle is 25c. If your favorite store has not yet secured its stock, write direct.

Send 14c now for complete manicure set

Send the coupon now with 14c—10c for the complete manicure set and 4c for postage and packing—and get this complete Cutex manicure set by return mail. Contains Cutex Cuticle Remover, Cutex Nail White, Cutex Nail Cake, Cutex Polishing Paste and Cutex Cuticle Comfort, together with cotton, orange stick and emery boards complete. Enough for six "manicures." Write today.

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9 West Broadway

Dept. 103

New York City

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Fill in name and address, tear out and mail today.

NORTHAM WARREN

Dept. 103

9 West Broadway
New York

I enclose 14c for my complete Cutex Manicure Set.

Name.....

Address.....

*The discrimination shown in
her choice of gloves is a gauge
by which may be measured that
attention to refinement of detail
which marks the woman of fashion*

*A daily increasing number
choose*

"Niagara Maid"
SILK GLOVES



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Continuously

QUICK and complete protection in case of sudden storm!

That is one big advantage of the Willys-Knight Sedan.

The opposite advantage is that you may as quickly have the sides open from end to end.

But the prime advantage of this car is its motor.

It has the sliding sleeve-valve type of motor which is distinctly a better motor in many ways.

It is the only motor that *makes beneficial use of carbon.*

Ever since the gasoline motor came into general use carbon has been considered an unavoidable evil that gradually undermined motor efficiency. It caused loss of power, made motors noisy, made them "knock," made valve grinding and cylinder cleaning a neces-

sity that periodically put one's car out of commission.

But instead of unseating the valves, carbon seals the fit of the sliding sleeves of the Willys-Knight Motor.

As it collects on the surface of the sleeves it is distributed by their sliding motion and is

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KNIGHT

Touring Sedan
(Springfield Type)

Efficient——

automatically rubbed and polished into a smooth-as-glass coating.

This coating of polished carbon gives the sleeves a better, smoother fit than it is possible to give them mechanically.

So instead of a loss there is a gain in power, smoothness, quietness and flexibility.

And instead of having to grind away the carbon and enough of the metal to restore the fit of the valves, this same carbon protects the metal sleeves of the Knight Motor—becomes itself the wearing surface.

So the Willys-Knight Motor transforms carbon, the effi-

ciency destroyer, into carbon, the reconstructing life which builds up and sustains efficiency.

Let the Willys-Overland dealer tell you about other advantages of the Willys-Knight Motor.

The 12000 Willys - Knights which went into service last

year are now giving as many owners a continuously efficient service they never before enjoyed.

PRICES :

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The Eight

Seven Passenger Touring \$1950

f. o. b. Toledo

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Milburn

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Chicago, Ill.	Marshall Field & Co.
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Des Moines, Iowa	Yunker Bros., Inc.
Detroit, Mich.	Himolhoch Bros. & Co.
Hartford, Conn.	G. Fox & Co.
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San Antonio, Texas	The Wolff & Marx Co.
San Francisco, Cal.	The Emporium
Scranton, Pa.	The Heinz Store
Seattle, Wash.	MacDougall & Southwick
Spokane, Wash.	The White House
St. Paul, Minn.	E. E. Atkinson & Co.
Utica, N. Y.	Ernest Sherman Co.
Washington, D. C.	Woodward & Lathrop



The above label enables you to identify Milgrim Tailored Suits at a glance.

AT EACH of the establishments listed above, there is a representative collection of our exclusive spring models, now on display. If your city is not included in this list, send us the name of the leading store from which you would prefer to purchase Milgrim models.

H. MILGRIM & BROS., INC.,

Largest Tailors to American Gentlewomen

NEW YORK



New York

VOGUE'S SCHOOL DIRECTORY



New York

"The Vigor of Oaksmere"

The title of the Oaksmere advertisement appearing in the next issue of Vogue

Oaksmere

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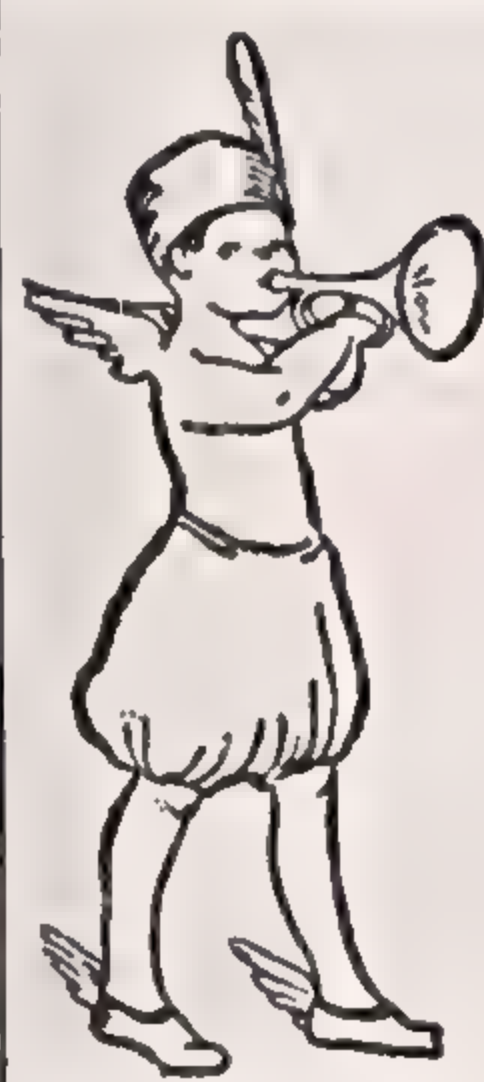
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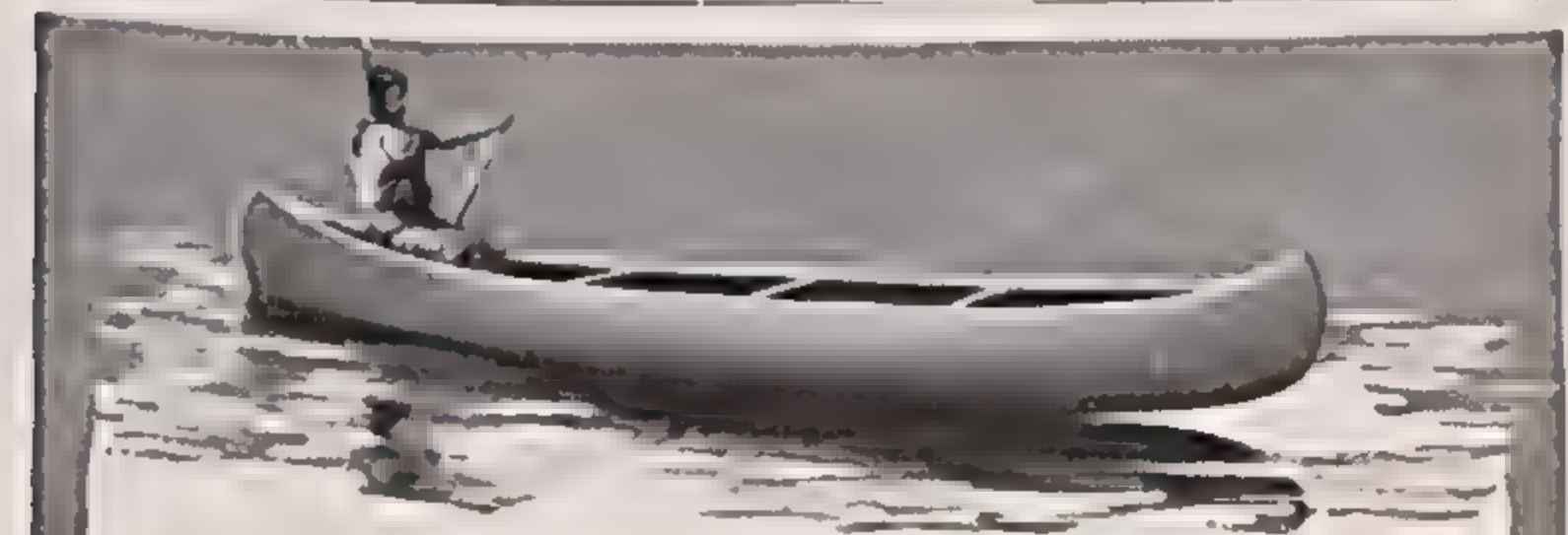
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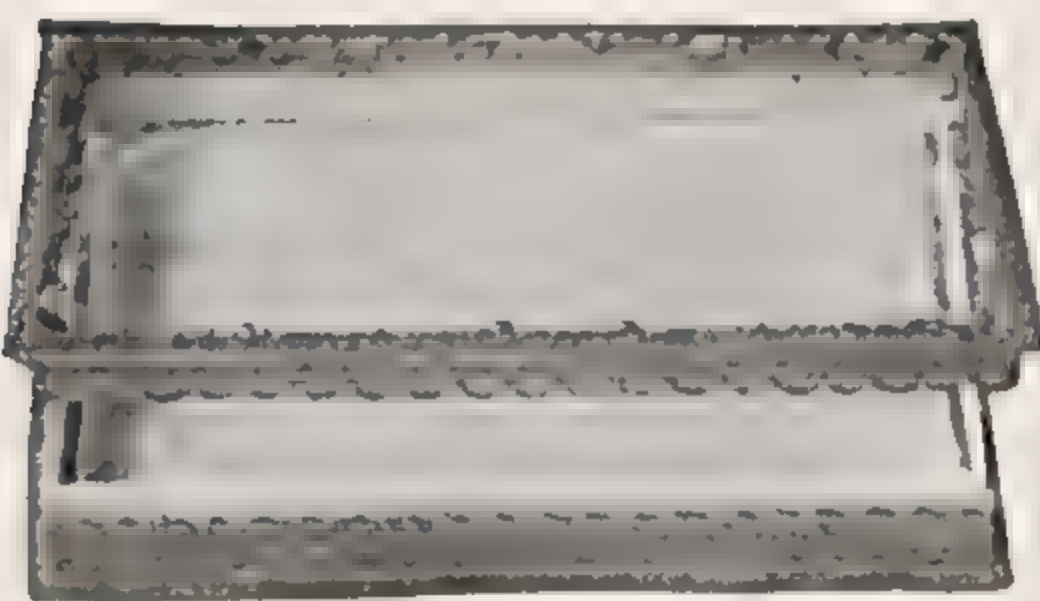
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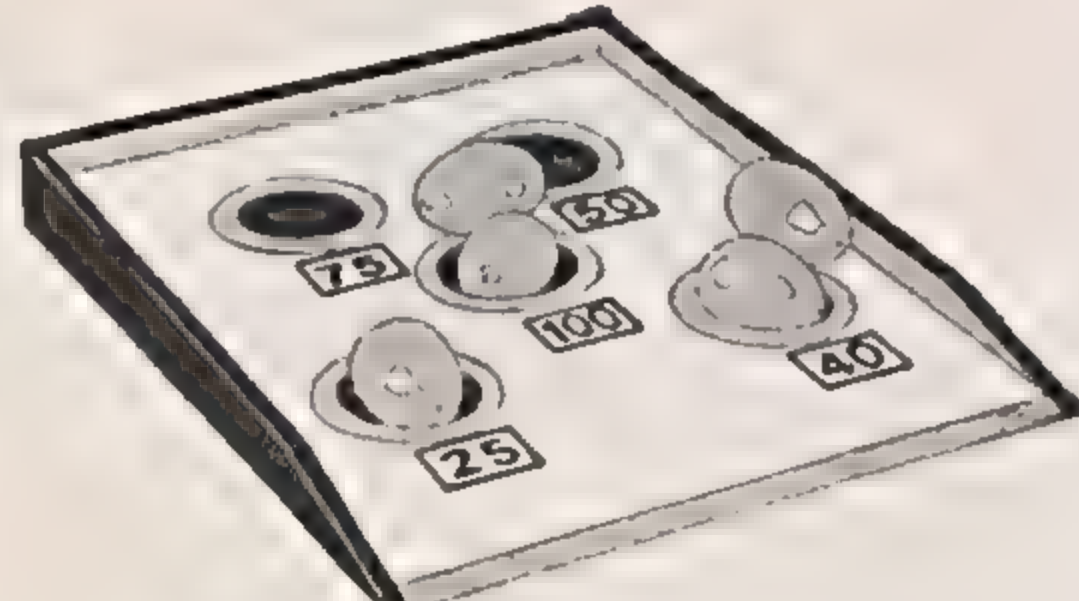
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BOB BETTY'S "BOOK OF GIFTS" FREE, filled with gift suggestions, profusely illustrated. A gift free if you send us names, address, & ages of six children. Bob Betty's Shop, 542 Main St., Beacon, N.Y.

PALM BEACH HATS, embroidered waists, lingerie, hand bags, direct from the Philippines. Delft Tea Room Gift Shop, 802 Madison Avenue, New York.

THE GIFT that reflects the charm and character of your personality. Distinctive, appropriate, yet most inexpensive. Miss Storey's Studio—53rd & Mad. Ave., N. Y. C.

ARDEN CRAFTS. "Every day the hammer clanked on the anvil and the chisel played about the oak beam, and never without some beauty being born of it." Wm. Morris.

CARDS OF GREETINGS and good wishes, cards of Nature and of Spring, Birthday cards and Birth Announcements, also Book Plates. Original designs by Louise Roberts.

SUNBONNETS Picturesque, cool, comfortable; made of rye straw and corn husks, in green, brown, orange, cerise, gold and natural colors. Price, \$4.00 and \$5.00.

CAMPFIRE SEATS legless folding chairs with backs. Real comfort at the hearth and campfire and in the canoe. Price, \$3.00. Also hand-made oak furniture.

WROUGHT IRON made by the village blacksmith, certainly useful, probably tasteful, fire irons, andirons, candlesticks, door knockers, marsh-mallow forks, corn poppers and such—

ALSO FROM ARDEN Jewelry, Smocks, Needlework, Color Design, Illustration, Lettering, Book Binding, Leaded Glass, Witch Brooms. Ask further from Arden Crafts, Arden, Del.

Unusual Gifts—Cont.

FRIZZLER SETS (3 Pieces) in iron, hand-forged. For toasting marshmallows, etc. Length 32 in. "Salem" design. Set, \$10.75. See Catalog G-2B. W. Irving Forges, L. I. City, N. Y.

CRAWLING BUGS. Set of 6 life-like brilliantly colored Bugs, crawl and do tricks. For gifts, favors, parties. Amuse everyone. Bugs 2 in. long. Attractive Box, 65c. Animate Toy Co., 5 Beekman St., N. Y.

ARMOR BRONZE ARTISTIC GIFTS are on display at our showrooms in a variety that is as great as the prices are low. Write for catalog V. The National Metalizing Co., 333-4th Av., (nr 25 St.) N. Y.

Wedding Stationery

WEDDING STATIONERY SAMPLES and "Wedding Suggestions," an interesting and authoritative booklet sent on request. The Crowell Co., 97 Orleans Street, Springfield, Mass.

100 WEDDING ANNOUNCEMENTS \$6.75 or invitations, hand-engraved, 2 sets of envelopes, 100 Calling Cards, \$1.25. Write for samples. V. Ott Engraving Co., 1033 Chestnut St., Phila.

Wholesale Gift Shops

DAY-CRAFT NOVELTIES for Gift Shops and Art Needlework Depts. We sell dealers only. For illus. folder and price sheet send to N. S. Day, Springfield, Mass. Samples at 225-5th Avenue, N. Y.

SALESMEN with full line of Day Craft Novelties will arrange to see you by writing now to N. S. Day, Springfield, Mass.

THE VILLARI COMPANY, 402 Madison Avenue, New York. The wonderful Porto Rico. Tiro Linens sold and sent on memo. to responsible parties. Write for terms.

JANE GRAY CO., 2 East 23rd Street, N. Y. C., announce their new line for Summer buyers. For women and the home. Knitting Bag, Baskets, Trays, etc., in attractive variety of patterns.

FOR KIDDIES—Novelty spades, Rainbow Party, Sport Hats, The "Easter Porridge Bowl" & Toy Buckets. "Kuddles," our bedtime dolly sells year round. Patented and name copyrighted.

THE WORLD FULL OF TOYS. Twenty imported toys in a real globe 6" in diameter. \$1.50 retail. New ideas for shops. "Studio Shop," 96 Fifth Avenue, New York.

VENETIAN GLASS bowls, bottles, boxes, compotes with applied fruits. Old fashion Venetian glass paperweights with beads in bottom. C. J. Dierckx, Importer, 34 West 36th Street, N. Y.

SHANTUNG & NANKIN Card or Porch tables. Hong Kong Garden tables, Canton Sewing tables. Patented Aug. 16, 1910. Plain & with decorated trays. The Palmade Shop, 44 Murray St., N. Y. C.

FAIRY PLAY BOXES; gifts for children, better than ever. Many new numbers, sell all the year—Special Easter Sets. N. Y. Rep., Room 1902, No. 303-5th Ave. Fairy Gift Co., 409 Race St., Cincinnati, Ohio.

OUR NEW LINES OF BASKETS AND NOVELTIES gathered from all parts of the globe are ready for your inspection. Assortments from \$10. Charles Zinn & Co., 893 Broadway, N. Y.

Wholesale Gift Shops—Cont.

EXQUISITE BOXES in all shapes and colors. Ideal for decorative purposes.

Hand-Made and utility bags. Retail. The Box and Bag Mart of N. Y. 601 Madison Ave.

A. HIMMEL, 152 West 34th St., N. Y. C. Mfg. Cretonne & Brocade Art Novelties, Desk Sets, Baskets, Candy Boxes, Sofa Pillows, Knit Bags, Unusual Boudoir Novelties. Write for \$10 ass't.

E. & G. QUACKENBUSH, creators of the "Tiny Tots," are displaying new numbers at their show-room, 100-5th Avenue, N. Y. No New York agents. Call or write direct.

NEW GARDEN NOVELTIES and Easter Specials. Tiny Tot Tops the season's Sensation—Raffia trimmed Bags. Special assortment, for Summer Gift Shops \$10.

LAMPS, ORIGINAL AND EXCLUSIVE in design, handsomely lacquered, and in keeping with the new ideas of interior decoration. Big sellers. Write at once. Savoy Art Co., 17 W. 30 St., N.Y.

NEVIUS has new things always. Now Easter and Garden things. Spring and Summer Shop things. Some wonderful Hungarian Peasant things. See them.

NEVIUS will personally make his usual Spring Trip to large cities. If interested kindly write for appointment. 217 East 38th Street, New York City.

PIRATE BRIDGE METAL BOXES. A series of fired-in enameled Pirate Bridge Boxes decorated with bas-relief enamel are now on display at the Della Robbia Studios.

ALSO enameled cigarette and match cases decorated in the same unique manner. We invite your inspection. Della Robbia Studios, Dept. M, Aeolian Hall, N. Y. C.

HERE—Gift Shop buyers will always find new, unique and distinctive novelties. Our Garden Sets; Trinket Boxes; Desk Sets and Sewing Sets; lacquered metal novelties, interesting

toys and things for the Kiddies, all illustrated with many others in our catalog—send for it. JOLIN SHOP, 303 Fifth Ave., New York City.

BOB BETTY'S SOAP, ROSEBUD POWDER, and vacation Soap for Good Children are especially appropriate for Gift Shops. Write us for prices. Barbara Elizabeth, 550 Main St., Beacon, N. Y.

MANY ART & GIFT SHOPS have been delighted with our sample assortment of Spanish, Danish, Korean, etc., goods. So would you. (Catalogue.) Art & Crafts Imp. Co., 25 W. 8th St., N. Y. C.

INDIVIDUAL BOXES FOR INDIVIDUAL PEOPLE Hand-made paper boxes. Original designs. Cretonne bags & seasonal novelties for gift shops. Mrs. Estes Studio, 64 W. 48 St., N.Y. Bry. 5667.

THE POLLY BELL in an exquisite and useful table ornament. It is one of those things that cannot be duplicated. Therefore it is in great demand.

USUAL THINGS treated in an unusual way become intelligently novel & useful gifts; door knockers, table-bushes, picture hangers, better-than-bronze book ends & figures. Bronze Prod. Soc. Inc., 456 4th Ave., N. Y.

GIFT SHOP PEOPLE—Royal Dainty Dusters of bright colors in smart cretonne bags & individually boxed combine the beautiful with the really useful. Write the Royaltan Company at 220 5th Ave., N.Y.

Wholesale Gift Shops—Cont.

JAPANESE GOODS—Specialties for Gift Shops & Art Depts. Novelties in unusual merchandise always in stock. Call, see and be convinced. A. L. Tuska & Co., Inc., 114-116 E. 16 St., N.Y. No. cat.

MADAME HENDREN Character Dolls—Made for every occasion—Valentine—St. Patrick—& Easter Dolls now ready. Write for prices and samples. Averill Mfg. Co., 37 Union Square, New York.

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DUXBURY DANGLES. An ornament to harmonize with your dress. Various colored ribbons & flat Chinese silver mounted or large colored beads. Hand knitslipon sweaters & sport hats. Harriette Mygatt, 289 5th Ave., N.Y.

GIFT PACKAGES. Hand-colored cards, Latest Novelties for Gift Shops. Ernest Dudley Chase, Boston, Mass.

SMOCKED BLOUSES and Little Girls' frocks, well made at reasonable prices. Smocked and Hand Embroidered. Consignment shipments. The Irish Linen Co., Davenport, Iowa.

FO SING YUEN & CO. Headquarters for Imported Chinese Goods. Bamboo & trimmed fancy baskets, beads, tassels, old embroideries, kimonos, porcelain & antique novelties. 104-6 E. 16 St., N.Y.

MR. HAROLD S. BRADFORD will soon start on his annual trip. Beside Song Bird Twine Holders, Rubber Band Boxes, Penguin Paper Weights and Gothic Candlesticks

He will carry Book Ends, Bud Vase Girls, Paper Cutters, Small Calendars and Artistic Ornaments for Cabinets and Wall Decorations.

Mr. Bradford does not publish a catalogue. Write at once if you wish him to call. 739 Boylston Street, Boston, Mass.

FRENCH ART NOVELTIES Silk, Damask & Taffeta Covered Articles with Dainty Ribbon Flowers. New Articles Daily. Assortment \$10.00. Stern Mfg. Co., 853 B'way, N. Y.

ARMOR BRONZE. Every gift shop should have a representative line of this artistic product: Lamps, Book Ends, Aquariums and other novelties in great variety.

BLACK ROMAN BRONZE, an artistic reproduction of the finest Italian bronzes, in an additional finish to this Spring's line of Armor Bronze.

ARMOR BRONZE may also be had in Polychrome. Old Gold, Statuary or Verde finishes. Write for dealers catalog, or visit our showrooms. The Nat'l Metalizing Co., 333 4th Ave., N. Y. C.

MARGARET SPANN O'HARA, maker & designer of Xmas, birthday Easter & New Year's cards, announces new series. Xmas greetings by Clara Louise Burnham. Write for samples. 4640 Lake Park Ave., Chicago.

A BOX OF "BANJI" INCENSE; a French Earthenware incense burner; a pair of Jap. embroidery scissors tasseled & beaded; a Jap. bird ash receiver—all for \$1.50. Trade price list. Treasure Box, 7 Sheridan Sq., N.Y.

SALES AND EXCHANGES

Wearing Apparel for Sale

NILE green chiffon and silver net evening dress over satin. Cost \$50—Sell \$27. Worn once. Blue serge dress purple collar. Cost \$35—Sell \$11. Excellent condition. Both 36. No. 880-D.

FOR SALE—Wool suits, dark blue, dark green, \$10 each. Dark blue silk suit, late model \$15. Lace and net evening gown, \$7. No. 885-D.

WHITE satin, net, evening gown, iridescent panel skirt, silver cloth foundation, 34 to 36. Never worn. Cost \$165—Sell \$75. Blue and gold striped silk pink faced, full, gold lace panel skirt, 34 to 36. Never worn. Cost \$105—Sell \$50. No. 886-D.

EVENING dresses—White taffeta and lace \$15, black spangled \$15, ecru net and lace, imported, \$20, tan and black spring suit \$20. Size 36. Excellent condition. No. 887-D.

SOCIETY woman will sell evening frocks, one never worn (suitable for young girl), \$18.00; also hats. Will rent my exquisitely furnished apartment, New York, East Side facing Park: five bedrooms, May to November, \$1200 to responsible party. No. 888-D.

BROWN gabardine suit with hat—\$15. Shepherd's plaid suit and hat, \$12. Yellow embroidered crepe blouses—yellow and white. Black broadcloth coat \$15. No. 894-D.

FOR SALE—Brown broadcloth suit French hat to match. Cost \$40—Sell \$20. Afternoon and evening dresses—36 bust. Also several hats very cheap. No. 896-D.

FOR SALE—Chic model mulberry satin suit, white satin lining. Purchased in New York in January, never worn. Cost \$95—Must sacrifice \$30. Size 38. Absolutely new. No. 898-D.

LONG, handsome Monkey stole and muff, scarcely worn. Cost \$140—Sell \$40. Bright green taffeta evening wrap. New. Can be altered to present style. \$10. No. 900-D.

Miscellaneous

A BRAND new wardrobe trunk at a bargain. Full description on request. No. 839-D.

FORTY engraved pen sketches of the War of the Rebellion, one of the few duplicate sets of the series now hanging in the Union League Club. Accurate pictures of the events and life during the Rebellion. Price \$500. No. 876-D.

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is \$3 for 25 words, or less. Additional words, 15 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.

Your message for the May 1st Vogue should be received on or before March 20th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.
2. Send Vogue no money—wait until the other woman writes to you.
3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.
4. Never send any article to Vogue. The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

Miscellaneous—Cont.

WILL sell Tecla Pearl Earrings very choice design and beauty. \$72. perfect condition. No. 877-D.

BEAUTIFUL Camel's Hair Shawl. Two yard square red center. Brought from India by old sea-captain. No reasonable offer refused to close an estate. No. 878-D.

FOR SALE—Beautiful Irish Lace Bedspread for double bed. Center small medallions with raised roses. Border beautiful design. Great bargain at one hundred dollars, (\$100). Absolutely new, never used. No. 879-D.

UNLABELED violin pronounced Guarnerius, finest workmanship, exquisite tone. Worth \$1000. Mammoth silver-mounted meerscham, impossible duplicate any price. Worth \$500. Watch, Swiss masterpiece exhibited Paris hundred years ago. Worth \$500. Twelve sheets fifteenth century blank paper. No. 881-D.

FINE old Mahogany secretary bureau, large mirror, colonial shelf clock. In perfect condition. Water color by Hugo Fisher, \$110. All seen in New York. No dealers. No. 882-D.

EXCELLENT Paisley Shawl 70 x 70 in., \$60. Exquisite Shawl, said from Italy 80 years ago, Cashmere design, black center 74 x 74, \$150. No. 883-D.

CORAL red silk damask scarf 96 x 15 inches, knotted fringe. Brought from China about 1850. Perfect. Sell \$15. 24 real brown horn buttons. \$4.00. No. 884-D.

Miscellaneous—Cont.

ALLOVER black center Paisley Shawl, 1 1/2 x 3 1/2 yards \$90. Blue border white center 3 1/2 x 1 1/2 yards \$90. No. 889-D.

FOR SALE—Ladies' ring 3 carat Canary diamond surrounded by 13 white stones about 1/4 carat each. Cost \$600—Sell \$300. 3 1/2 carat diamond, flawless, ranks next to A-1 Stone \$550. No. 890-D.

TO LET—Summer cottage, Magnolia, Mass., five master's chambers, two baths; three servants' and bath. Piazzas, fireplaces, half acre. Private driveway. Near sea. Reasonable. No. 891-D.

CAMEL'S Hair Shawl, 2 yds., 8 in., square. An heirloom. Perfect condition. For sale at reasonable price. No. 892-D.

DIAMOND Ring—Octagon shape, 34 diamonds, one square emerald—very beautiful \$200. Platinum La Valliere—three large diamonds, four tiny square sapphires \$150. No. 893-D.

FOR SALE—Antique Persian Shawl, 6 ft. square; weight 2 1/2 pounds; perfect condition; Value \$2000—Price \$1500. Shawl may be seen by appointment in Chicago. No. 895-D.

FIVE pairs gold satin damask curtains, little used. 2 1/2 yds. long, 1 1/4 yds. wide. 1 1/2 yds. extra Material—Cords and tassels. \$250. No. 897-D.

UNUSUAL pair of Antique Girandos and pair of candle sticks to match of Genuine old Sheffield Silver. Will send amateur photograph if desired. No. 899-D.

Wanted

SOUTHERN woman, age 28, wishes to buy regularly, very reasonably, afternoon, evening gowns, sport coat, suits, negligees and shoes, 3 1/2-c. All in perfect condition. No. 291-B.

WANTED—Sealskin muff. Set of fox furs. Girl's tailored blue serge suit, also simple three-piece taffeta suit, small 34. Perfect condition. New models. No. 292-B.

WANTED—To Board—Girl Child. By couple in Southern Alabama. (Poultry Plant.) Will take all care of child. No other children. \$10 per week. No. 293-B.

SEAMLESS rug, neutral tone, perfect condition, about 14 ft. x 21 ft.; Mahogany serving table; Chaise Lounge; two pairs very large andirons (no brass), Flower urns. No. 294-B.

WANTED to buy from resident in Washington, D. C., clothing for woman regular 36 size, boy 4, girl 5. Excellent condition and very reasonable. No. 295-B.

WANTED to purchase beautiful clothes for lady 38—Size 40. Latest models, excellent condition and reasonable. Bolivia three-piece suit, Taupe or Silver gray. Regular correspondence wanted. No. 296-B.

WANTED—Tailored suit; waists; dainty wash dresses; Size 36. Four-year outfit for girl; two-year boy's outfit; baby's first short clothes. Best quality, nicely made, reasonable. No. 297-B.

Professional Services

YOUNG woman, widow, refined, educated desires position as managing housekeeper for widower with or without children. References given. No. 238-C.

CULTURED, capable, well-educated young woman, varied experience, desires position as private or social secretary. Especially qualified for work with author, playwright or socially active woman. Expert stenographer. References. No. 239-C.

REFINED young girl, musician, would act as companion in home, New York or Boston, where she could have best social advantages. References Exchanged. Terms reasonable. No. 240-C.



No. 110172—Coat of finest quality checked silk, faille collar; cuffs and trimming on pockets of self-color. Pockets also trimmed with self-color buttons.

Lane Bryant Specialists In
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for
Maternity Wear

Becoming Clothes for Mothers-to-Be

Clothes you would enjoy wearing at any time—smart, fashionable, becoming coats, suits, dresses for home, afternoon and evening, negligees, etc. The only difference is—they are made with Lane Bryant patented maternity adjustments, which allow expansion as required, assuring fit and even hang. May be worn with equal satisfaction when the figure returns to normal.

Every expectant mother owes it to herself to appear at her best during this trying time. It is indispensable to health and good spirits. Lane Bryant makes this possible for every woman. Prices from very reasonable to what you want to pay.

There are three Lane Bryant stores—in New York, Chicago and Detroit.

If you can't call at one of our shops, avail yourself of our mail order service and write for "Maternity Modes," just out for Spring and Summer. Also catalog of Baby Needs. Address Dept. V-12, New York address.

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SHOES

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White Glazed Kid

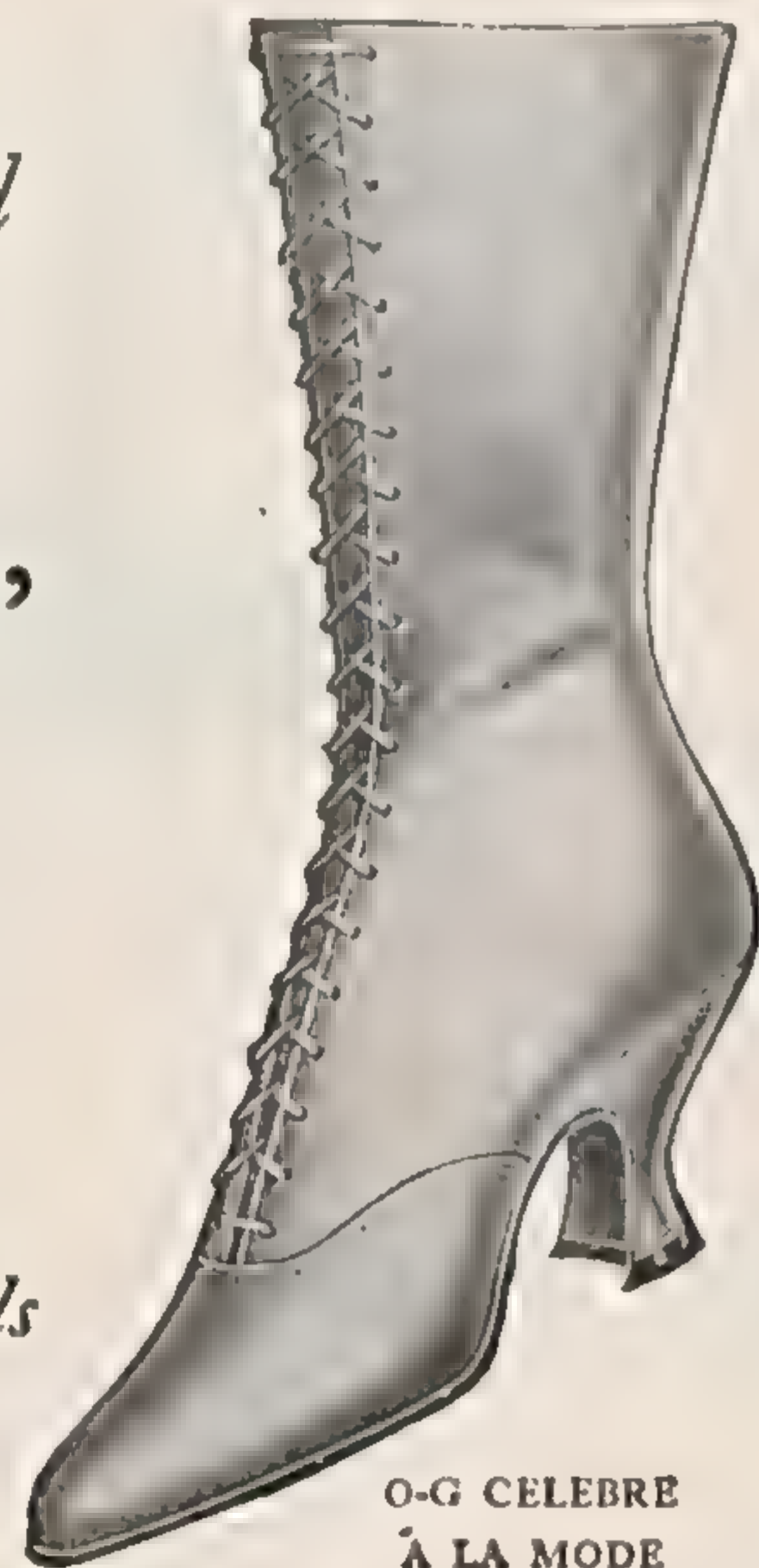
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O-G Boot

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Dainty full French heels

Flexible turned soles



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Without service charge, Vogue's Shopping Service will buy for you any articles editorially mentioned in Vogue. This includes the things shown on pages devoted to special sales of the month; also the various articles described in "Seen in the Shops", and in other departments of the magazine. When ordering articles advertised in Vogue, it usually saves time to write direct to the shop.

For Your Convenience and Ours

1. Please write plainly—especially your name and address. Use one side of paper only. When an answer is required, enclose stamped, self-addressed envelope for reply.

2. Give page and issue. When ordering any article mentioned in Vogue, please give date of issue and number of page on which it appeared.

3. Cheque or money order. Enclose your cheque or money order to cover cost of desired articles. If price is unknown, send approximate amount. Should a balance remain after purchase, it will be refunded promptly. Cheques should be made payable to Vogue.

4. Insufficient remittances. In case your remittance is insufficient, you will be notified promptly. Articles cannot be forwarded until the full amount has been received.

5. Deliveries. Unless otherwise requested, all orders will be sent express collect. Charges will be prepaid, however, when approximate amount is enclosed for that purpose. Orders cannot be sent C. O. D. by the shop. When ordering small articles, include sufficient postage for mailing. Orders that are shipped at once will not be acknowledged, but if your order is unavoidably delayed in shipment, we will inform you; so if, after a reasonable time, you receive neither the package nor an acknowledgment, please notify us.

6. Articles on approval. By special arrangement made at the time of ordering, articles may be sent on approval in the United States only. In such case the express both ways will be at your expense.

7. Returned articles should be addressed directly to the Vogue Shopping Service, not to the

shop. This will avoid considerable delay in the adjustment of your account and the refunding of your remittance.

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9. No samples. The Vogue Shopping Service cannot undertake to send samples.

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THE 1917 model Wise Virgin doesn't waste her time in keeping her lamp filled. She leaves the lighting system to the electricians and devotes herself to reading Vanity Fair—thus painlessly acquiring a reputation for amusing conversation. Behold her brilliant reward, and, while you're at it, gaze on the horrid plight of those foolish virgins who don't read Vanity Fair.

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DID YOU EVER . . . Pick out a miserable failure of a play and endure agonies of boredom all evening along with your newest cavalier whom you particularly wanted to fascinate?

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DID YOU EVER . . . Meet a great man at a tea and have him slip away to eat crumpets with a curly-headed flapper because you hadn't read the new book he quoted, or seen the new comedy he admired, or even heard that Paul Dougherty's technique had suffered a sea change?

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WINTON
SIX

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If you give man his choice, he will reject the commonplace and select the distinctive every time. It's in the blood

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Eight Cylinders Crown The Luxury of Light Weight

Here at last are co-ordinated—in the one car of its kind—those elements of ease, elegance and efficiency which, singly, have made a few of the most notable cars successful.

Applying eight cylinders to the luxuries recognized as distinctively Scripps-Booth, intensifies those luxuries, and adds much more than passing interest to the new



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Luxury is here, with smooth-flowing power and swiftness.

Beauty is here, in Scripps-Booth individual fashion—a fashion more copied this year, in high-class chassis, than any previous body design in America.

Handiness and economy are here—elements never before marked in a car of Scripps-Booth qualities.

And in the "eight" all of these qualities intensify the luxury of performance for which Scripps-Booth is already famed.

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Four-Cylinder Coupé - - - - \$1450

Scripps-Booth Corporation
Detroit, Mich.

EVER since that very first spring when clothes were what has been referred to as the spontaneous off-spring of scant material and a large necessity, woman has always taken a deeply serious interest in her spring frocks; but ever since, some centuries ago, Paris took in hand the designing of her clothes, she has ceased to plan each costume for herself, and just waits impatiently for her silhouette to come to her from the deep secrecy of the Paris ateliers. She looks forward to her spring silhouette with dramatic anticipation; it is so exciting to be kept in suspense as to what one is really going to look like when Paris gets through.

PARIS TO OUR RESCUE

This year, when the veriest fashionable trifle on its inoffensive way to us, is liable to be U-boated, the situation is, of course, particularly tense. Undoubtedly you are at present feverishly wondering whether you are going to be slightly narrowed at the ankles and bulging at the hips, or straight and narrow as far as you go. Then, too, there is the question as to whether you are going to be made in one piece or two pieces; and finally, of what material you are going to be made eventually.

It may help a lot if you are told right here and now that Jenny, and Worth, and Lanvin, and Paquin, and many other French houses, have been doing their best to settle all these questions for you, and that they have hastened to tell us what they are doing. So, in the next issue of Vogue, there will be a great many of the models just created for the Paris Openings; with as much information

The cover of the next, the April 1 number of Vogue, is by Helen Dryden

concerning them as the most exacting person could desire: Then there will be the frocks that Callot has made for Florence Walton, those that Lanvin has made for Lillian Greuze, and others that she has made for Yvonne Garrick.

If you are one of those who has, this bag-mad season, jealously watched the shops for

the faintest stirring of new designs and materials for these indispensables, our article on Paris bags will hold you spell-bound; we have planned it that way.

WOONG TERPSICHOIRE

However, if bags mean nothing in your life, and a beaded bag in a shop window is but a beaded bag to you, you may be just the person to take an interest in an interpretative art. Do you know where Vanda Hoff and Lubovska and Ada Forman got their training as dancers? Well, it was at "Denishawn," the school that Ruth St. Denis and Ted Shawn have in Los Angeles. If you have a young person in your home, (we refrain from calling her a flapper) you may be anxious to develop her personality and give her a medium of expression. Don't think for a minute that a young boy with a penchant for dancing wouldn't be accepted by "Denishawn"; he would be, all youth is eligible.

THINGS TO INTEREST US STRANGELY

It may be that while your friends are making history at Palm Beach, or Havana, or even Monte Carlo (for Monte Carlo is really rather gay now) you are otherwise occupied, but still interested in the letters and photographs of society Vogue has from all these places. And interiors and gardens! Even if you are the sort of person who is content with "a single flower against a background of nothing at all" you will be interested in the article on the New York house of Mrs. Burke Roche, and the other about Coombe Court, the residence of the Marchioness of Ripon, which is at Kingston-on-Thames.

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MRS. NEWBOLD LE ROY EDGAR

Mrs. Newbold Le Roy Edgar, who before her marriage was Miss Marie J. Manice, is one of the many Americans who have the cause of the Allies at heart. She has also done much to further the success of the Red Cross and at the Grand Central Palace Flower Show, two years ago, Mrs. Edgar, Mrs. Belmont Tiffany, and Mrs. William Kinnicut Draper started a Red Cross Tea-garden, to which the leading hotels contributed tea, cakes, and sandwiches, with the resulting benefit to the Red Cross of one thousand dollars a day. This tea-garden has been increasingly successful at each Flower Show; this season it is expected to triple its daily contribution to the Red Cross fund



PARIS UNLOCKS *the* DOORS *of* ITS GRANDES MAISONS

The First of the Collection Models to Cross the
Threshold Confirm Our Anticipation That the Rôle
of the Melon Silhouette Is to Be a Minor One and
That Honors Are Still with the Long Straight Line

Editor's Note—Under normal conditions of transatlantic transportation, this, the March 15 issue of Vogue, would be the Paris Openings Number, containing a complete showing of models from the spring collections of the French designers. This year, in spite of the uncertainty of transportation and delayed sailings, we are able, through the friendly cooperation of the couturiers, who have shown our Paris representative many of their collection models in advance of their actual openings, to show, in this issue of Vogue, a number of models from the earliest openings; but, in order to give as full a representation of the French collections as in former seasons, it has been decided to postpone the Paris Openings Number to the issue of April 1. In that issue, we will be enabled to show, barring accidents of U-boats, a very complete representation of the opening models.

THE good ship Fashion, riding on an even keel, is nearing port, and never since she commenced her voyages has the world been so puzzled as to her cargo. Judging from reports, she would list heavily to port under her load of *tonneau* frocks, were it not that the starboard side is as heavily weighted with those of the "straight" variety; while stowed away amidships are all sorts of surprises to determine the silhouette of the coming season. What this silhouette will be, exactly, must remain in doubt until the last of the openings is over. The *tonneau* frock is still much talked about, but the *tonneau*, from the point of view of a critic of the modes, is no longer new. There is nothing especially new about the straight frock, but the straight frock is one we all love. Comfortable, graceful, and generally jolly is the straight frock, concealing in kindly fashion so many physical shortcomings. Its loose belt vaguely outlines the waist; its easy skirt skillfully veils alike the too-stout and the too-slight figure. Not that one can really be too slight in these latter days when slenderness is absolutely imperative. Some of the latest frocks, in fact, call for a slenderness which is little short of emaciation, for the skirts measure a scant metre and a half at the hem.

Now that the food regulations are in force we have an excuse for starving ourselves into shape, as it were. In complying with the economy rules, we render ourselves fashionably thin, at the same time saving on provisions money which may be applied to the purchase of a new frock. The new models shown thus far are not

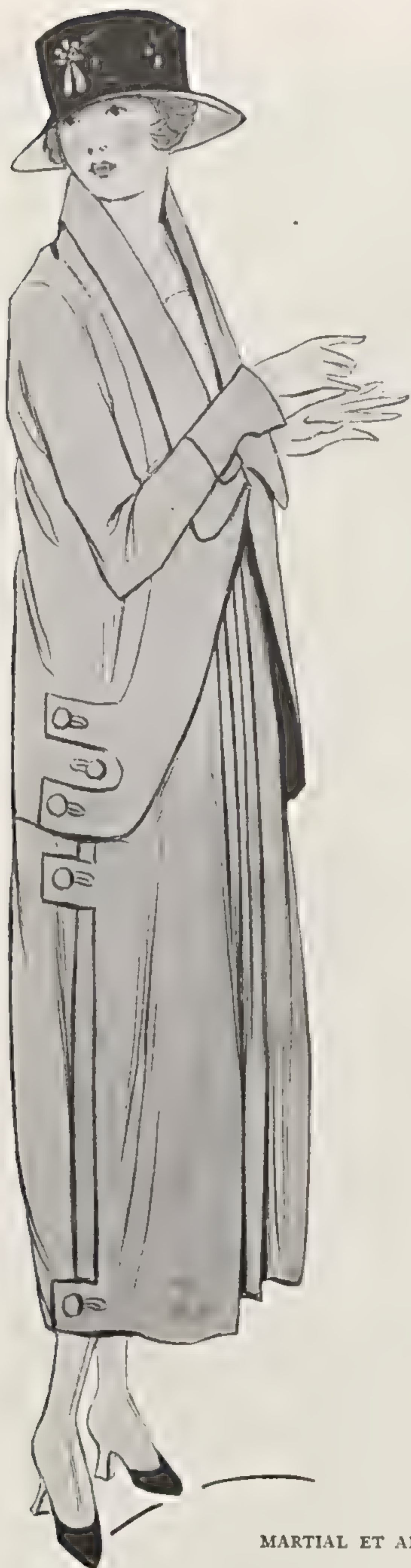


Perhaps the most charming member of all this collection was this suit of coral red djersa embroidered in blue. Behold its narrow skirt, laid in plaits,—that narrow skirt is the latest thing the designers are doing to us



MODELS FROM DÈUILLET

We listen politely to all this conversation about the "tonneau" silhouette, and then we go right out and buy ourselves a frock with long straight lines, a frock like this of blue silk twill embroidered in Bordeaux silk



MARTIAL ET ARMAND

Can it be that they are going to wait until we're not looking and then wish a hobble skirt on us? It seems highly probable, if we believe this model of beige canvas-like cheviot punctuated with white buttons

exactly satisfying. Pretty they are, of course, but so far that imitable new touch that is so fatally alluring is lacking.

The newest *tonneau* is rather pleasing than otherwise, being not too large and not too "skimpy" in form. It may bulge at the hips, at the knees, or at any point between, according to the fancy of the wearer. One of the new versions shows the widest point at just below the knee and the skirt tapers sharply to the hem. The new *tonneau* is not distended by *baleine*, as were the skirts of a season ago. Apparently this new skirt is still in doubt as to whether it should or should not be a *tonneau*; it seems apologetically begging us to forgive a mid-season production for daring to appear again in the "season."

The different versions of the straight skirt are all smart and pretty. And there is something, when all is said and done, about the straight creation which the *tonneau* lacks, something more chic, something more swagger, in short, something more to be desired.

THE DOEUILLET OPENING

"The *tonneau*?" said M. DoeUILlet, "Why, yes, the *tonneau*, of course." But the models

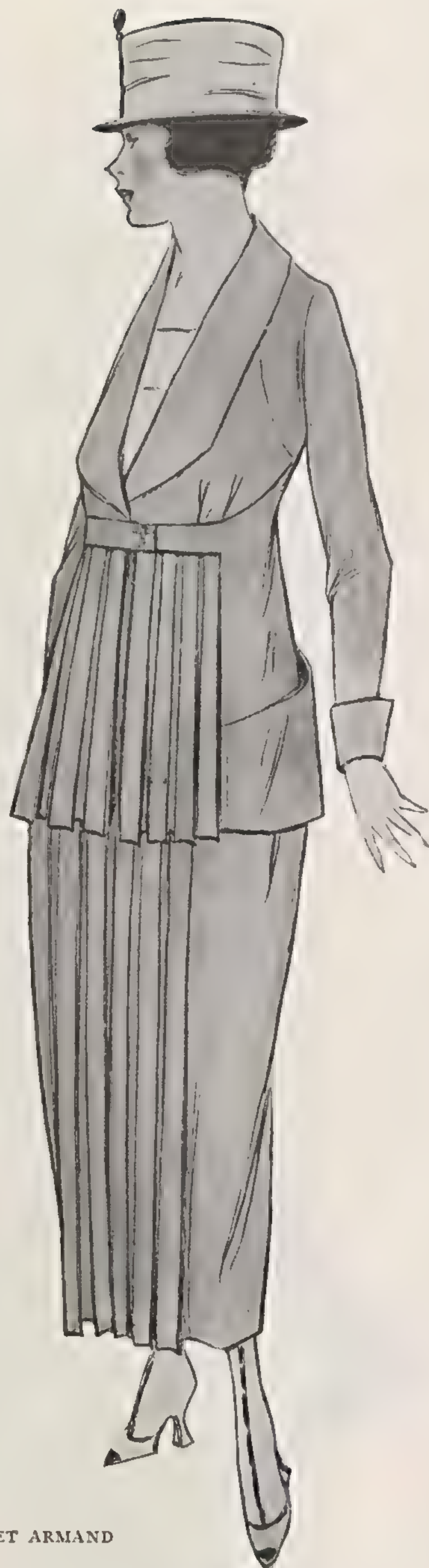
to which he called my attention were smart and straight. Two of the prettiest frocks seen in Paris so far are these wearable creations, sketched on the preceding page. That at the right is of coral red djersa with a whitish bloom and prettily embroidered in Bordeaux red and rose; that at the left, with its prim tablier and its narrow skirt, its easy corsage and gracefully knotted girdle, is of dark blue silk twill embroidered in Bordeaux and rose silk. We recognize the narrow skirt with joy and greet it as an old friend. What is more, we shall wear it, just as M. DoeUILlet knew we should. The skirt of the coral red suit is narrow, also, and its scanty width is further disguised in the form of plaits, shallow side-plaits.

The DoeUILlet collection includes, as M. DoeUILlet said, a certain number of slightly peg-top skirts and some which are slightly narrowed at the ankles, but these are only a small proportion among many models which are straight and narrow of skirt. Increased length of skirt is emphasized in a loosely belted gray frock, which has a skirt of moderate width so long



CHANEL

Back in its native salons, there are many other long slim frocks, boldly embroidered; their designer just can't stop doing them. This one is of black satin, embroidered to the limit with white, green, gray, and yellow silk



MARTIAL ET ARMAND

The designers are doing many things with covert cloth this spring. One of the most successful is this suit, which comes from a collection where the skirts go modestly on and on, even unto the wearer's ankles

that it lies an inch on the floor on all sides. Foulard is extensively used by this house, both as a trimming on serge costumes and in combination with organdy as the material of frocks, and jet and lace are prominent in the evening frocks. Sleeves are of moderate width and there is little evidence of the tight waist of which we heard whispers some weeks ago. Bead embroidery appears strikingly on a frock of white silk jersey elaborately patterned with coral beads.

CHEZ MARTIAL ET ARMAND

In the salons of Martial et Armand, the bulging silhouette is slightly more in evidence. There are a number of draped peg-top skirts which come in at the ankle in quite the "hobble" effect and the melon skirt, also, appears on some models. There are also at this house a few Directoire models with medium high waist-line and a few long house gowns. Much jersey cloth is used here, and there is a new variety of sweater blouse, an embroidered jersey affair which is worn pulled down over a tailored skirt. Unlined manteaux of black lace are also featured. Embroidery is much in evidence, and with a divided mind sleeves appear in both full

(Right) It's really too bad of the government to go and put a ban on evening gowns when the designers show things as charming as this in their collections. It is ruby colored satin, gracefully draped just the least bit, and its girdle—this is the point of the whole story—is of jade, ending in jade tassels

(Below) A designer wouldn't consider it a collection if it didn't include at least one example of the "tonneau" silhouette. This one, from its hem to just below its hips, is of tricotine of that shade called "duck's egg." Otherwise, it is of red, blue, and yellow cashmere, veiled with duck's egg mousseline



MODELS FROM BERTHE HERMANCÉ

(Above) Trains are leaving their trail across some of the best known collections; this gown boasts two. It is of cyclamen satin, somehow coaxed into a well-developed "tonneau," and the bodice and tiny apron are of silver lace. Bands of rhinestones glitter on the shoulders

(Left) Once the Parisienne forms an attachment for the "tonneau" silhouette, she won't leave it at home when she goes out. She takes it with her in her new coat,—she does, that is, if she wears this model. It is of covert cloth, with beige and white buttons as trimming

and three-quarters length; but thereby suit divided tastes.

AT THE MAISON WORTH

The Maison Worth makes much of tailored costumes combining serge and satin. These consist of a frock which is black satin from the hips up and blue serge from the hips down, and is worn with a straight, half-length, black satin coat bordered with blue serge. The new combination of organdy and foulard receives sanction here, and, while the straight silhouette is decidedly prominent, there are many draped frocks, a considerable showing of peg-top frocks with trains, and a number of melon skirts. That rumor of an advent of feminine trousers as one result of the war is given astonishing support in a long, slim, black, evening gown which permits the feet to emerge through two oval holes five inches from the skirt edge, while small black lace flounces attached to the upper edge of the holes veil the ankles. Skirts are definitely longer at this house, many of them of ankle length, and there is much use of metal brocades.

MADAME JENNY'S COLLECTION

In a notably handsome collection, Madame Jenny almost disregards the bulging silhouette and shows straight lines and narrow skirts. Her frocks, which are made from the hips up of foulard, silk voile, or organdy, fall straight from bust to hem and are loosely belted; sometimes this belt appears at front, back, and underarms, but is slipped under the frock at side front and side back sections, which fall straight; sometimes two narrow loose belts are used, one going halfway around, the other all the way. Jackets are worn with these frocks. Skirts are longer here, sometimes very long and with trains, and there is very little of the peg-top novelty. There are loose sleeveless robes of tulle and strass which start from a narrow collar and fall below the hem of the underskirt, and an unexpected manteau of blue organdy, on the lines of a

(Continued on page 134)



BERTHE HERMANCÉ

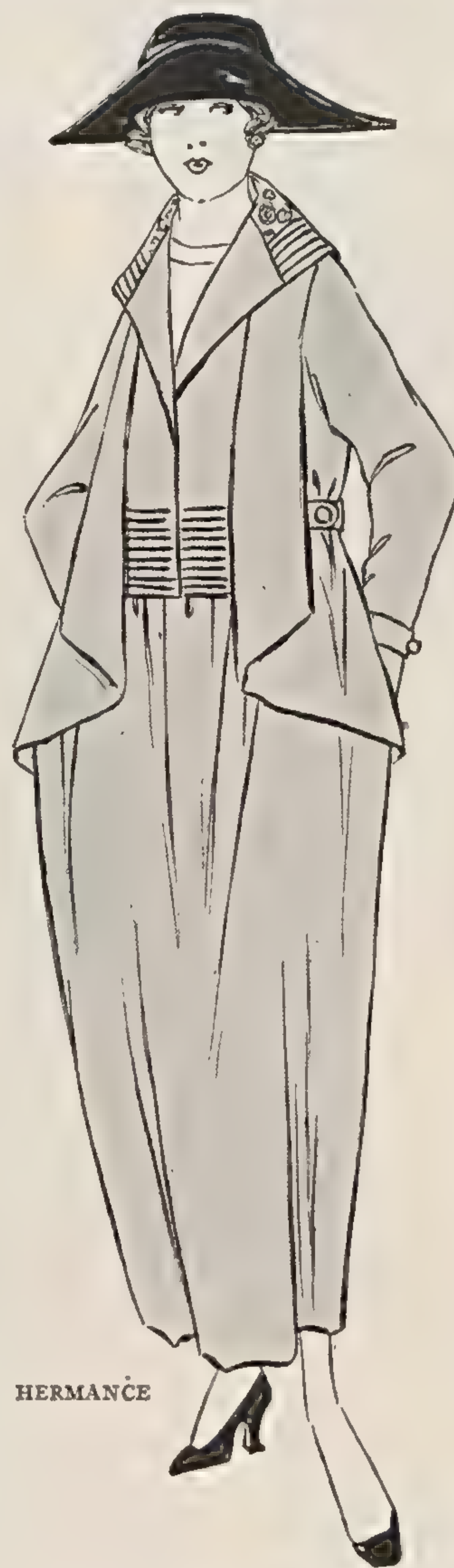


BUZENET

(Above) This is what happens to a simple little white muslin frock when it starts its life in the collection of a Paris designer. It immediately becomes printed with blue spots, and then it veils itself from the light of day with navy blue mousseline. Of course, the only thing left after that is a girdle of white beads



BUZENET



BERTHE HERMANCÉ

(Above) While a designer is doing the "tonneau" silhouette, she might just as well do it as much as possible. So she did; and the result was this frock. The bodice and part of the skirt are of navy blue charmeuse, and the rest of the skirt is of navy blue serge. There are quantities of embroidery of red and green beads

(Right) One could turn a cold shoulder on almost anything, if she wore a frock like this. It's a particularly pleasant bit of its designer's collection, and it is of rose mousseline splashed with big bunches of gray flowers. Silver tassels hold its draperies down to earth, and there is silver lace on the bodice

(Left) It achieves the "tonneau" silhouette so gradually that it is scarcely visible to the naked eye. It is of beige tricotine, stitched in various shades. Stitching is really all the trimming any reasonable gown requires, these days, but, to show her good nature, the designer added an embroidered collar

FASHION FLOURISHES *in the* PALM BEACH CLIMATE

All Palm Beach Revels in a Mad Riot of Colors; to be Truly Smart, Sports Costumes Must Look as if They Had Been Designed by a Cubist and Executed by a Futurist



"If only we had been shooters," said one of those irrepressible men-who-never-grow-up, as he lay upon the dazzling Palm Beach sands under a turquoise sky, "what a wonderful time we might have trying to hit those targets!"

And veritable bull's-eye targets they were, too, passing over the shimmering sands on the sports clothes of their smart wearers,—targets printed upon tussur and shantung and other heavy silks, by the followers of Bakst and Poiret. A riotous revel of colors is printed upon grounds scarcely less gay in the new sports materials. Once upon a time,

(Left) Mrs. Charles Dillingham and Mr. John C. King are among those who appear annually at Palm Beach. Mr. and Mrs. Dillingham have chartered Colonel Henry Savage's yacht, "Dorinda"

(Right) Mrs. Hamilton Wilkes Cary, noted for her smart costumes, sponsors a white jersey silk frock, a brown hat, and a brown veil, to shield her from the over-enthusiastic sun



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Two photographs © Central News Service

On the steps of the Royal Poinciana are seated (left to right) Mr. Charles Dillingham, Miss Mary Warburton, Mr. Spencer Eddy, Mrs. Charles Dillingham, Mrs. Spencer Eddy, and Mr. J. Ralph Bloomer. In the foreground is Mr. James A. Blair, Jr.

backgrounds were calm and quiet ones of oyster white or gray or tan, but now the backgrounds of these gay futurist and cubist designs are daringly pink, or amazingly purple, or remarkably blue. As if to defy the depression of war and every other somber thing, Palm Beach has flung herself into a season full of color. The exotic splashes of color make the resort appear a huge palette upon which some mighty artist has squeezed a multitude of tubes, and then evolved from them every startling combination that the ardent disciples of *art nouveau* desire.

FASHION AIMS AT TARGETS

And as for the "targets," every one who pretends to smartness has a collection of sports clothes in the new silks, peppered with circles and ovals and squares, not in just one color, but in two, three, and even four hues, each more vivid than the other. These eccentric modes have a great vogue at the moment, but no one dares predict more than a fleeting fancy for them. Truth to tell, they are not especially charming, and one hopes that their day will soon be over, for they are suitable for none save young and lovely girls whose fresh beauty permits fearless excursions into new fields of fashion.

Bathing-suits are strictly conventional, this season, save for an occasional brilliantly colored one. A charming blonde appeared upon the beach in a severely simple bathing-suit of apple green silk, collared and cuffed with white, and worn with green silk stockings which matched exactly. The effect was delightful. Royal

purple is still a favorite color, and Miss Mary Snyder of Pittsburgh wears a satin suit of her favorite amethyst shade, with an Irish lace collar. One of the most daring suits was of scarlet jersey silk, which clung over-closely to the figure of the wearer. Evidently its owner felt the thought waves of the conservatives, for the suit was seen but once.

The most startling thing that appeared on the beach this season was the Hawaiian bathing costume, which was brought from Honolulu by a young girl who lately returned from there. Worn over an ordinary bathing-suit, however, the fringe of grass about the waist, the strings of gay beads, and the anklets lost most of their picturesqueness; it was something of a shock to see them worn over black silken hose and a conventional black satin suit. But the wearer was satisfied, for she fully succeeded in creating that sensation which singled her out from the multitude.

"CAUTION—KEEP DRY!"

One of the prettiest women wore one of the smartest costumes seen this season. It had black taffeta knickerbockers cut like riding breeches, with a wide cuff of shirred taffeta about the knee. Over these knickerbockers was an absolutely plain Russian blouse reaching half-way between waist and knee. About her pale golden

(Continued on page 134)



Two photographs © Underwood and Underwood

(Above) Mr. John M. L. Rutherford and his son, Master John Mortimer Rutherford, are two of the most accomplished bicyclists in all Palm Beach. Every one bicycles there; this season; automobiling has almost become a lost art



(Left) Mrs. Russell G. Colt and Mr. Spencer Eddy were snapped on the beach. This is the first season in some time that Mrs. Colt, known to all the world as Ethel Barrymore, has spent in Palm Beach, for her work behind the footlights and before the camera has kept her north

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(Right) On the steps are seated (left to right) Miss Mary Warburton of Philadelphia, Mrs. Arturo de Heeren of Philadelphia, Miss Rosamond Lancaster of Boston, Mrs. Gurnee Munn of Washington, and (in front) Miss Gretchen Clay of Philadelphia. On the balustrade are Mr. E. Clarence Jones, and Mr. Henry Coleman Drayton, both of New York, and in the foreground is Mrs. Munn's police dog, "Morrow,"—of Washington



SO FAR AS SOCIETY IS CONCERNED, EVERY-

THING IS GOING SWIMMINGLY AT PALM BEACH



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(Above) Mrs. Jerome N. Bonaparte of Washington is as well-known on Palm Beach sands as she is on the beach at Newport. She is an ardent sports-woman



(Above) Mr. and Mrs. Richard Smith Emmet, who were married in January, are spending their honeymoon in the south. Mrs. Emmet was Miss Katharine Drexel Dahlgrén



(Above) Mrs. Charles A. Smylie, a mid-winter bride, who was Miss Carmen Kinnear, takes no chances on enduring the tribulations of the sun-blinded and burned

(Right) Mrs. John M. L. Rutherford, who has deserted the ice and snow of Tuxedo for the sand and water of Palm Beach, is as excellent a swimmer as she is a skater

(Below) Riding the waves on an air mattress is a favorite sport at Palm Beach; left to right, Mr. Caleb Bragg, Mrs. Oscar Lewisohn, Mrs. Walter Lewisohn, and Mr. John Branch

(Left) Mrs. William A. Prime, Jr., is one of the exponents of the exceedingly smart jersey bathing-suit. Little Miss Mary Cornelia Prime follows in her mother's steps



PARIS MODES THAT CROP UP HERE AND THERE

"NO food—no frocks—no fun," laconically announced Florinda, her elbows resting comfortably on one of the tiny tea-tables at the Ritz.

"No food?" I looked about at trays piled with the usual frivolous little cakes, at sizzling heaps of toast on nearby tables, jugs of cream, and all the usual evidences of plenty.

"Well, sugar's growing scarce," and she surreptitiously abstracted a few lumps and slipped them into her muff. "And as for new frocks—" here she broke off helplessly.

THE RITZ IN BLACK SATIN AND KHAKI

Now it is true that the Ritz is not as gay as of yore, as regards frocks. I glanced about the room where on all sides waves of black and khaki seemed to rise and break against the tea-tables. The black was feminine satin and velours de laine, and the khaki—masculine of course—belonged to Englishmen on leave; for as every one knows, when an Englishman is denied his brandy-and-soda he drinks tea. However, the frocks were sombre and, for the most part, of a certain age.

We Vote for the Straight Silhouette, but We Can

Not Deny the Existence of the Tonneau, Alias the

Melon; Satin, Tussur, and Jersey Are the Fabrics—

As to Trimming, When in Doubt They Embroider It

"I'll admit," I said slowly, "that there are no frocks. It is the war, and war isn't funny."

We were passing out a little later, Florinda in advance, when I noticed a small white object in my path, a lump of sugar, another and another; the sugar was falling from her muff. And in the malicious silence I followed the saccharine trail that wound in and out among the tea-tables, where smiles gathered and broke into ripples

of low laughter. After all, it was funny,—but I'll never tell Florinda.

FROCKS MUST HAVE THEIR DAY

Never has Paris been so dull and dark and cold as it has during the past few weeks. With gas and electricity reduced to the vanishing point, with the new and alarming regulations concerning food—particularly sugar—and with the inconveniences resulting from the lack of coal, it is difficult to produce even a semblance of gaiety. Instead of chatting of frocks and frills, we are reduced to discussing only the best methods of wheedling the *charbonnier* into selling us an additional sack or two of coal, of



MODELS FROM WORTH



In Paris, of late, they can't think of foulard or taffeta without thinking of organdy and mousseline as well, and they like to embroider the sheer fabrics with heavy silk. A deep yoke makes a melon skirt for this green striped foulard frock. The white mousseline blouse is embroidered in green.

(Left) Not since our childhood has the guimpe enjoyed the importance which Paris is giving it this spring. It is sheer, often it is in color (this one is of pale rose mousseline), while the bodice may be a mere pretense in straps, for suspenders have come back; they appear on this frock of blue-embroidered blue tussur.

(Right) Though he also admits the tonneau—a very dignified and well-bred tonneau—M. Worth makes frocks as straight as a frock may be. On this quaint costume of blue serge, the narrow skirt is plaited from waist to hem, as are many new skirts, and girdled with gold brocade.

how to procure sufficient petrol to illuminate our dwellings, and of how we are to manage with the infinitesimal amount of sugar allotted us monthly by the Government. And, let me assure the reader, these are weighty questions.

Meanwhile, Worth is making such charmingly effective frocks as that of dark blue serge (at the lower right on page 42), which is straight, with the skirt plaited and the jacket neatly buttoned down the front above a girdle of gold and black brocade. The sleeves are long and close-fitting, and the collar is almost too high for a spring frock, but it is so picturesque that we shall wear it with delight for all that. Worth makes the *tonneau* also—a dignified, well-bred *tonneau* not too extreme in form. Frocks with trains are seen again this season at the Maison Worth—and are more lovely than those of last year. One of these is an elaborately beaded affair in black and white; the bead-fringed skirt is ankle-length, the long train sweeps the ground. Girdled closely is this frock, which is a veritable cascade of crystal drops, spattered with black.

As usual, M. Worth is making pretty airy frocks of tulle and mousseline, brightened with

silver lace and adorned with flowers. In mauve, blue, and rose, in yellow, green, and white, these frocks are exquisitely dainty.

Perhaps the most striking feature of the new fashions is the narrow skirt, which, in all materials, is to be seen wherever new frocks are gathered together. Plaited, often, is this skirt, which is sometimes quite plain but always pretty. Foulard lends itself effectively to the narrow skirt, and foulard is much employed this season for summer frocks. Frocks of foulard are trimmed with plain silks, and satin is often used for this garniture. Frocks of tussur are trimmed with tussur of some contrasting shade, and are often worn with jackets which match the trimming in color. There is a new silk frock of black, yellow, and white plaid which is lined with yellow and lined conspicuously, for the yellow shows a bit all about. This lining, however, is a simulated lining, placed only at the edges; the frock proper is quite unlined.

One of the new trimmings for sports frocks, and one which is destined to have a tremendous vogue, is tricot—that is, knitted wool, in the form of collars and cuffs on frocks and jack-



LANVIN



LANVIN



PREMET



WORTH

In our new experiences with these sheer guimpes, we often find them emerging from under an overblouse such as this, sleeveless, loose, and rather high-waisted. The frock is of the new persuasion that white serge is the better for bands of blue; the guimpe is of white mousseline and the cuffs are made of the serge

(Right) The Maison Premet, which does nothing by halves, completes a blue cashmere frock of bulging skirt by similarly bulging sleeves and emphasizes the line in each case by sweeping trimmings in white. Linings are somewhat the most decorative part of costumes this season, and the corners turn back to prove it

As usual, M. Worth is making airy frocks of tulle brightened with gold or silver lace and adorned with flowers. Yellow ribbon gathers this frock of white tulle over gold lace into one of the newest forms of the "*tonneau*," widest just below the knee and tapering sharply in at the ankle. A rose girdle encircles the hips

(Middle, above). The "*tonneau*" may come and the "*tonneau*" go, even in the Lanvin salons, but the true Lanvin frock is straight. It is by such lines as those on this gold-fringed, gold-beaded frock of green crêpe marocain that Mme. Lanvin makes us look younger and feel younger than in the frocks of any other house

(Below) Now that embroidery has been admitted to the mode, there is no stopping it; it spreads itself over frocks, hats, and wraps with entire impartiality. Here, it is in black on a white crêpe hat with cord and tassel of blue chenille and bound about the brim with black

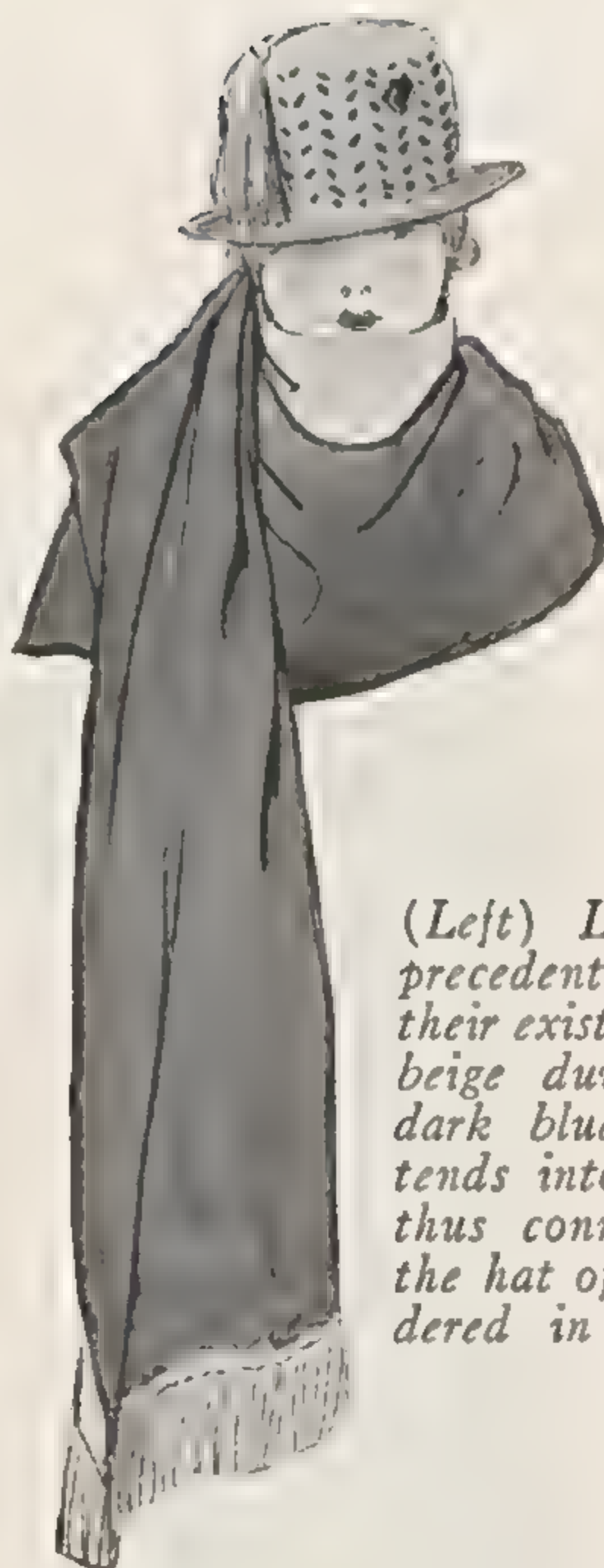


HENRIETTE DUPUY

(Below) Our Mr. Macawber is the chemise frock; we will never, never desert it,—at least not until after the openings. To make us abandon it then, the couturiers have their work cut out, for they must outdo the charm of this Bordeaux satin frock embroidered in gold and dull colored silks



CHANEL



ODETTE

(Left) Linings have an unprecedented way of asserting their existence this season. The beige duvetyn lining of this dark blue duvetyn scarf extends into a beige fringe and thus connects the scarf with the hat of beige braid, embroidered in black and studded with jet

ets. Pockets are also made of this tricot, which is knitted with color in pretty patterns. Martial et Armand originated this trimming, which is very "sporty" in effect and surprisingly smart.

THE TONNEAU CHEZ LANVIN

Mme. Lanvin is interested in the tonneau frock, but not to the exclusion of the straight variety, of which she is a master builder. She makes the tonneau, as it were, casually—in passing—with her mind on other matters. The real Lanvin frock is straight and will, we hope, remain straight, for the pleasure of her clients, who always go back to Lanvin for this particular sort of frock. Mme. Lanvin in creating frocks makes a curious appeal to youth, to the child in all of us. Somehow we look younger and feel younger in a Lanvin frock than in any other.

Mme. Lanvin is using much djersa in making her spring models, and her simple frocks of this
(Continued on page 134)



MARTIAL ET ARMAND

Destined to wide popularity is this sports trimming from Martial et Armand. It consists of collar, cuffs, and pockets knitted in contrasting color and appears here in green contrasting with the beige jersey of the coat

(Below) They tell us every little while of increased interest in trimmings, but the evidence of our own eyes is that the shape is still the thing. Blue faille shirred on cords has as its only trimming a narrow blue satin ribbon over a pale rose ribbon the necessary bit wider



HENRIETTE DUPUY

(Below) One of the newest whims of Chanel is the combination of silk and wool jersey. Some of her newest models are quite untrimmed save for such varying of textures as appears in this frock of Bordeaux wool jersey, liberally trimmed in deep bands and yoke with silk jersey of the same color



CHANEL

THE EVENING WRAP THAT COMES RIGHT OUT IN BLACK AND WHITE WILL FIND MANY A FROCK READY TO ACCOMPANY IT; AS THE SEASON ADVANCES, THE FROCK OCCASIONALLY DISCARDS ITS SEPARATE COAT

MODELS FROM T. M. AND J. M. FOX



(Above) When a gown is made of a little bit of Heaven in the form of turquoise blue satin, that gown, like a very clever woman, can affect simplicity in other respects. The lines of this frock are severe, and there is a single rose of pink satin caught at the front of the bodice. Turquoise chiffon panels, back and front, are banded with a dripping fringe of crystal beads



(Left) Chéruit made the lines of this afternoon frock of white camel's hair serge as straight as they could be. The bodice joins the skirt several inches below the waist-line which the belt had determined on. The deep pointed vest is embroidered in white silk; the white silk fringe which falls all the way from collar to hem consists of loops, and loops, and loops



(Above) For an escort, so to speak, to any of the host of evening gowns that summer will call out, one might choose a black satin wrap with a splashy black velvet collar and black velvet bands at the hem. And every now and then one will toss the wrap open, ever so carelessly, because it's lined, you know, with alternating bands of white chiffon and black and white striped chiffon

THE ULTIMATE ENDS OF WOMAN

Every Woman Knows that the Accessories Make or Mar the Costume They Accompany; Parasols and Shoes Are Even More Important Than What Lies Between Them



(Above) Her parasol of black silk with gold bands is sure to be an arresting spot on any landscape. Her Oxford ties of biscuit-colored suede are less arresting, but just as smart

IT is the accompaniments of the summer costume that have as much to do with the smartness of the ensemble as has the gown itself. There are parasols, for example. The parasol, after having been somewhat neglected for several summers, is again high in favor as a feminine weapon of offense, or defense. In its new forms, it is delightfully fanciful, and both care and ingenuity have been given to its fashioning. At the left of the sketch in the middle of this page, for instance, there is a novel sunshade with a stick to resemble a real polo mallet, and with gaily colored polo balls printed on its natural colored pongee top. The parasol in the middle of the same sketch has a handle like a golf stick and tiny golf sticks and balls printed upon its pongee top. At the right is a parasol of lavender and green changeable silk edged with three silk frills. It is small and drooping, and it would be a charming addition to a cool white frock or a gown of taffeta in the same combination of colors. These parasols are for informal beach use.

The parasol at the left in the sketch at the lower left of this page is of dark blue silk, with gold Chinese motifs applied to its edge. It is mounted upon an ebony stick and may be

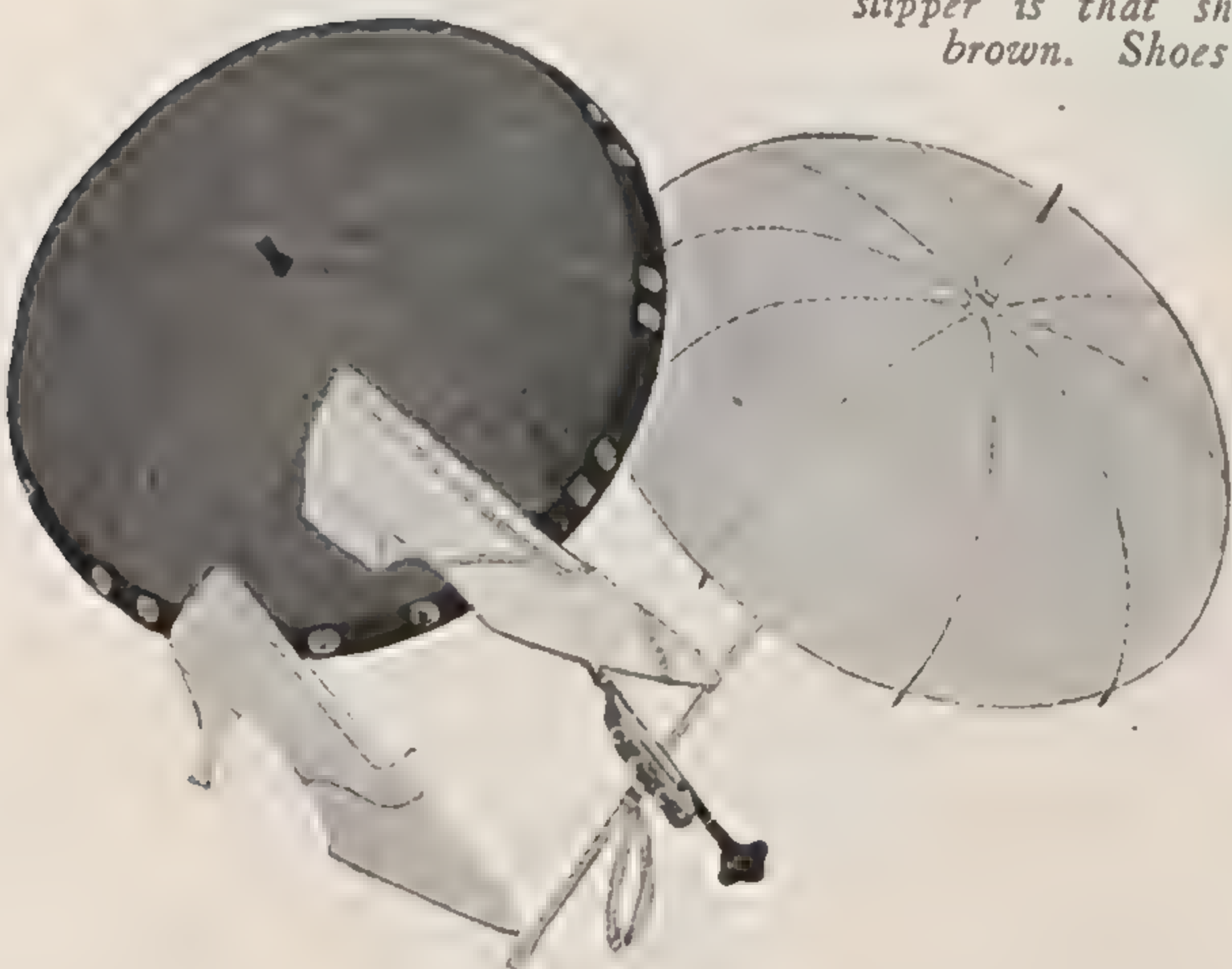
(Continued on page 132)



(Right) The left-hand parasol is mounted on a simulated polo mallet; the middle, a simulated golf stick; that at the right is of changeable silk. The sports stockings in the middle are white, checked with black; those on the ends are of lace-inset silk. These parasols and the one above from Gidding



(Below) The parasol on the left is of blue silk with gold Chinese motifs; the other is of lavender silk. The low-heeled pump is of white buckskin, and the suede slipper is that shade called cinnamon brown. Shoes from Cammeyer



(Above) The vogue for all things Chinese must be held responsible for this cretonne parasol. Silk scarfs like this one are replacing woolen ones, for warm days. Three lower parasols from Wanmaker; scarf and stockings on this page from Peck and Peck



A veil of finest horsehair over black satin is the charm Evelyn Varon has cast upon this afternoon hat. The crown, made entirely of natural-colored roses, is enough to turn one into a perfect Lady Vere de Vere with an intense desire for a gold frame to do justice to one's charm by the proper setting for it



(Above) Perhaps Lucie Hammar created this hat of black liséré straw faced with the finest of black broadtail for the sake of the small apple blossom of cut crystal that adorns the up-turned brim in front. Of course, one knows that decorative bits of cut crystal are very very smart and new; but when the sweepy lines of the hat, with its up-tilt back and front, are considered, one thinks that after all the "raison d'être" of the ornament is the hat



(Above) Again black broadtail faces a Jeanne Baron hat of black liséré straw. This time it is a snug turban which fits well down over the head and has a sort of jaunty dash from ear to top of brim. The only trimming is two balls made of tiny feathers—and feather ornaments are smart indeed, you know

IT WOULD SEEM THAT IF WE
HAVE CONVICTIONS CONCERNING
THIS MATTER OF BRIMS, WE
ARE FREE TO EXPRESS THEM
IN FORMAL AFTERNOON HATS

MODELS FROM ARTHUR



The name, "poke bonnet," no longer recalls something all shirred and beribboned and reminiscent of nice old ladies; the youngest and smartest of us wear them now. This one is an affair of woven straw-colored hemp and worsted, trimmed with metal-embroidered black taffeta ribbon. Léontine was wise when she faced this hat with black chiffon



Every now and then a spring hat that has been stifling a desire to wear paradise as a trimming commits itself, and then something like this happens. Georgette made this one of black liséré straw and gave it a high spray of black paradise at the top of one of her up-turned brims. The crown is very narrow in the head size to make the hat set high

THE WAY OF MANHATTAN WITH A MODE



Mrs. Burke Roche is wearing this audaciously posed trifle of ostrich feathers

To Return from the South or Not—That Is the Question Which Perplexes New Yorkers, for They Know That Those Who Are Back Are Engrossed in Dances, Matinées, Affairs for Charity, and Above All, Fashions



Curls occur on some of our smartest heads; this one had a bright bandeau

THE present state of mind of the average New Yorker away from home is about as uncertain as is the weather at home. He or she, as the case may be, is almost as fickle as the mercury which leaps to seventy one day and drops to seven the next. Every one is undecided whether to stay south or to return north. One never knows, when one drops into the Ritz for luncheon, whom one will see and who will have come back over night.

One can always count, however, upon finding a number of interesting people. They may be just back from some place or just about to go on to some other place, but there they are for the moment. Certain individuals seem always to be about, —Maurice, the dancer, for instance, and Clifton Crawford, are both by way of becoming habitués. As for the débutantes, they come chaperoned and unchaperoned, in pairs and in large parties. The other day a veritable sensation was created by the presence of a handsome young soldier in Uncle Sam's service uniform. True, he had only been patrolling the aqueduct, but what of that? He was a hero for a moment, and attentions were showered upon him.

NEW YORK IS PHILOSOPHIC

New York is taking her war scare quietly. She is not nearly so excited as at the time of the Lusitania disaster, but she is much, much more determined. Everybody seems to have made up his mind to do his duty, whatever that duty may be. What a leveler of classes is war,—or even the rumor of war. Ensign Vincent Astor patrolling Brooklyn Bridge salutes Ensign Patrick Duffy, who relieves him as a brother officer and a friend. As for Mrs. Patrick Duffy, if she has a five-dollar note to spend, she may take her choice as to which of the ladies of the land she will have wait upon her, at the smartest of shops or at the rummage sales for charity.

FOR CHARITY

If she has a penchant for society, she may take advantage of such occasions as the rummage sale which was held in the ball room of the Ritz-Carlton recently for the babies' ward of the Post-Graduate Hospital. Society not only contributed hats, gowns, furs, and furniture, but some of its prettiest and most dignified members acted as saleswomen. At this sale was seen the charming frock sketched at the left in the middle of this page. It was worn by a young girl just over from Paris, and it was quite the smartest thing which came through the far-west doorway of the Ritz that afternoon.

It was of dark blue gabardine, fitting its wearer's slender young figure snugly to the waistline. It buttoned directly up the back, and the high collar, which was turned over at the top, was faced with a bit of coral colored silk. But the most charming thing about this wholly charming frock was the quaint *porte-monnaie* which hung from the narrow belt. It was of the same dark blue stuff as the gown itself, and it was ornamented with a large flat flower design done in coral-toned beads.

PLAYING THE RÔLE OF MANNIKIN

Should the mythical Mrs. Duffy with her five-dollar note like celebrities, she may hie her to Zahrah, a shop run entirely for charity by several society women. Here tea is poured every Friday afternoon by some well-known actress or other distinguished personage. At one of these afternoons a short time ago, Billie Burke was hostess, while Constance Collier assisted Mrs. Benjamin Guinness in exploiting wares and Mrs. Alan Campbell, the slender fair-haired daughter-in-law of Mrs. Patrick Campbell, acted as mannikin. Among other charming garments, she wore the negligée sketched at the right. Characteristic of the clothes designed in this shop, both in its grace of line and charm of coloring, was this robe, which was made of green chiffon over an underdress of silver. A cape-like drapery of smoke-gray chiffon edged with silver lace hung over it

and fell in two long pointed trains ending in silver tassels.

A piquant dark-haired woman who also performed the offices of mannikin had her hair coiffed after the becoming manner sketched at the upper right on this page. It is an unfathomable mystery to the uninitiated just how tresses can be induced to curl under, but there can be no insuperable difficulties connected with the process, because every one, more or less, is doing it. This fair pseudo-mannikin had her dark locks bound about with a gay band of beads and tinsel embroidery.

The past weeks have not been without their novelty in the way of entertainment. One of the cleverest and most successful private events of the season was the dinner given at Sherry's early in February by Mr. Percy R. Pyne, 2nd. Magic fingers had transformed the ball room into a slice of Paris. One of the great boulevards of the city was simulated with cafés and restaurants ar-

ranged along its sidewalks. In front of the cafés and on the sidewalk were seated Mr. Pyne's guests, and, while dinner was being served, there was a continuous vaudeville which suggested the street life of Paris. Under the street lamps there wandered gendarmes, street gamins, donkey carts, organ grinders, and musicians. After dinner the party went on to the dance which Mr. and Mrs. Cornelius Vanderbilt, who were among Mr. Pyne's guests, were giving that evening at their home.

ON-AND-ON WITH THE DANCE

At another recent smart dance Miss Elsie de Wolfe looked particularly charming in a gown of dotted silver net. The shimmering stuff of the dress harmonized delightfully with her white hair, and its lines were most unusual. The bodice was simple and the short gathered skirt was plain; its novelty lay in the short, round, wired tunic, which was edged with monkey fur. Miss de Wolfe wore silver stockings and slippers and a band of silver ribbon around her forehead. Mrs. Frederic Dalziel wore at this same dance a gown of black brocade which hung straight from jet shoulder straps, following the outlines of her figure. With Mrs. Dalziel's jet black hair and white skin, the effect

was very charming. Mrs. Jay Gould's gown of gold cloth was made distinctive by a gold-fringed sash of cerise and purple chiffon, which was tied loosely in the front. Slender little Mrs. Angier B. Duke was gowned in Alice blue chiffon edged with silver about the neck and sleeves, and Miss Marjorie Curtis was in mauve satin draped over a petticoat of mauve chiffon, which was edged with two satin flounces.

Of course, there have been the inevitable pre-lenten weddings. One of the most charming of these was the wedding of Miss Gabrielle Warren, daughter of Mr. Whitney Warren, to Mr. Reginald B. Rives, which took place early in February. The wedding, which was a quiet one, took place in the chantry

(Continued on page 130)



The most original thing about a most original frock was the purse at the belt



At Zahrah, a shop run for charity by society women, Mrs. Alan Campbell displayed this negligée of green and gray chiffon



It was Miss Flora Whitney who appeared at a matinée in a hat of black satin, from which dangled a green tassel



Miss Beatrice Greenough, a tiny wedding attendant



When Mrs. George Post, jr. was attendant at her cousin's wedding, her head-dress was blue tulle held with leaves



To a charity rummage sale came a woman who wore a feather-edged black satin hat flaunting a great fan of tulle

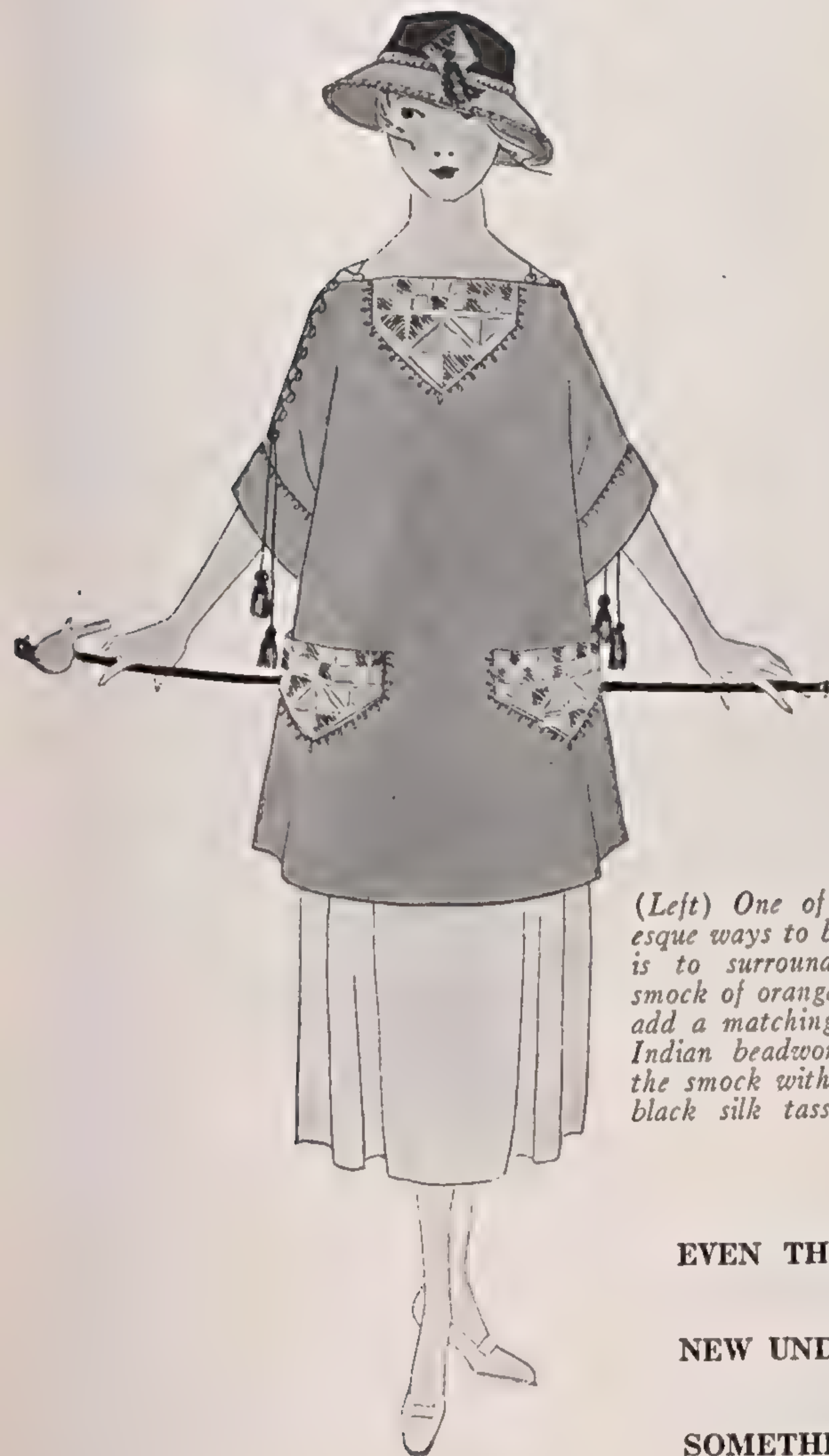


(Below) So far as being oriental is concerned, a woman can go as far as she likes in her new parasols; the more eastern she is, the better. Just about as far east as any woman can get is this parasol of Chinese chintz with intimate scenes from Chinese family life pictured in brilliant colors against a black background



(Above) One doesn't have to retire to the country to enjoy this hat and parasol; any sunny day in town is a perfectly good excuse for them. The hat is of natural colored straw, banded with purple changeable silk and trimmed with silk roses. The parasol, too, is of purple changeable silk, and its stick is of purple-enameled wood. Each of its ribs is tipped with amber

(Above) Improbable things are always charming, so a combination of fur and organdy is sure to be successful. Both hat and parasol are of pink organdy banded with moleskin. The hat—it's one of those transparent affairs that are so kind to the faces beneath them—has a succession of pink rosebuds around its crown, and the parasol has a stick of natural wood



(Left) One of the most picturesque ways to behave in a garden is to surround oneself with a smock of orange cotton crêpe and add a matching hat. Patches of Indian beadwork are applied to the smock with black silk, and a black silk tassel trims the hat

(Right) Perhaps the smartest set in any summer colony is this one of hat, Russian blouse, and parasol all of gingham checked in white, black, and yellow. Bands of black linen make the blouse more noticeable, and black straw facing effects the same on the hat



MODELS FROM FLORETTE

EVEN THOSE WHO INSIST THAT THERE IS NOTHING
NEW UNDER THE SUN MUST CONCEDE THAT THERE IS
SOMETHING NEW TO PROTECT US FROM THE SUN



Just because a negligée must be dainty doesn't prove it must not be dignified. It can be both at the same time without the least apparent effort, if it is like this. Beneath the jacket of white tulle, bordered with fine Malines lace, there is a petticoat of pale rose satin frothed with white tulle frills



We admit its disguise is nearly perfect, but it is an evening wrap, not a suit. Like all the other members of the trousseau, it is soft of color and fabric—Lady Curzon's exquisite taste works that way. The material is gray panne velvet and the fur is chinchilla; one may catch occasional glimpses of the deep blue silk lining when the collar is worn rolled back from the throat. This trousseau disproves the tradition that designers of trousseaux are people of one idea, that they think only of that sweet young thing who is a débutante one minute and a bride the next; in fact it proves that it is humanly possible for a bride's wardrobe to be extremely charming yet essentially dignified



(Above) And then there is a certain dinner gown all of blue-green silk brocaded with lines of gold. A long narrow fold of the material is drawn under the collar, crossed in front, and twisted through the girdle, and then, its adventures over, it falls down the skirt to end in gold tassels. The short sleeves—did you notice that they are of the kimono family?—end in bands of muskrat

(Left) No matter what the shops try to impress upon us, a trousseau doesn't have to be all frills and rosebuds and beckoning ribbons. The woman who has becomingly achieved years of discretion may prove that newly-reached discretion of hers by surrounding herself with a fittingly dignified bridal wardrobe. Lady Curzon's wisdom was gracefully expressed by her selection of this negligée made of yellow brocade with wings of yellow chiffon instead of sleeves. The chinchilla collar ends in jewels

A QUIET DIGNITY WAS MOST FITTINGLY EXPRESSED IN THE TROUSSEAU MADE BY ENOS FOR MRS. ALFRED DUGGAN, NOW THE COUNTESS CURZON OF KEDLESTON



Photograph by E. O. Hoppé

THE COUNTESS CURZON OF KEDLESTON

Before her marriage to Earl Curzon, which took place very quietly early in January, Lady Curzon was Mrs. Alfred Duggan, the widow of Mr. Alfred Duggan of Buenos Aires. Her father, Mr. J. Monroe Hinds, was at one time American Minister to Brazil. Lady Curzon, who is the mother of three charming children, is well known in English society, for she has spent much of her time in England. Lord Curzon was recently appointed Lord President of the War Council and Leader of the House of Lords

THERE ARE JUST THREE THINGS ONE CAN WEAR ON FIFTH AVENUE IN THE SPRING,—A TAILORED SUIT, A ONE-PIECE DRESS, OR A DRESS WITH A COAT

CHECKS ARE POPULAR ON OUR SMARTEST THOROUGHFARES; AND, SEVERELY TREATED WITH BLUE BROADCLOTH, EVEN WHITE SERGE MAY APPEAR THERE

(Below) Of the many pleasant paths that the spring coat may walk, the box coat chooses one of the pleasantest. This suit from Peggy is of white serge banded with midnight blue broadcloth. The white is stitched in blue; the blue is stitched in white. There is an uncommonly smart panel down the front of the coat; as to the skirt (one always mentions the skirt this season) it is, for a wonder, circular, with an almost invisible flare

(Below) It becomes more evident that one's spring will not be spring at all without a frock with a short coat. There are ever so many interesting things about this Lanvin model: its materials, which are biscuit colored jersey and Scotch tweed in checks of biscuit and café au lait; its skirt, which is draped at the sides; its sleeves, banded with deep tan soutache, and slashed from elbow to cuff; and its top coat, which ties long



(Above) Navy blue tricotine in any other hands would not be nearly as smart, for it was Chanel who thought of trimming it with bands of tan satin embroidered in tan soutache. And it's the clever way the skirt is shirred into pockets that makes the silhouette what it is; the dress slips over the head. Then there's the hem. Instead of being sewed but not seen, like most hems, it turns up where one least expects it—on the outside, and is covered with a satin facing and bound with soutache



A PAGE CONCERNING
OUR MORNING, AFTER-
NOON, AND EVENING COS-
TUMES FROM JOSEPH'S
SPRING COLLECTION



When navy blue tricot gabardine is combined with buff silk jersey, it is nothing short of distinguished looking. The sleeves of this street frock are buff silk jersey banded with buff and brown worsted—entirely satisfactory. There is more worsted embroidery on the bodice. Filet and Valenciennes lace combined with drawn-work make the daintiest of vests. The skirt and tunic are perfectly straight. Reboux made the high-crowned turban of black liséré straw faced with tan liséré and crowned with tan feathers



Nearly every woman at some time cherishes a desire to wear black Chantilly lace. Chantilly lace forms the bodice of this afternoon frock, which has black net sleeves, and Chantilly lace is gathered over a skirt of navy blue satin. There is a wide ruffle of satin around the hips, and a sash deeply fringed with blue and black beads has long ends. The Louise hat is one of the newest large shapes for afternoon wear and is of black handmade lace and Neapolitan straw and tinted roses. The bag is of soft-toned seed beads

(Upper middle) Silver cloth and rhinestones and white silk net can't go very far wrong in the making of an evening gown. The bodice of silver cloth is outlined in rhinestones and has ornaments of them at its points, front and back. The skirt is a combination of bands of satin and silver lamé cloth and is embroidered in rose silk and thread. The fan is of white ostrich feathers—and that is something the smart woman will want to note

(Left) An evening gown that has all the glamor of the patch-and-powder period and which makes one long for a white wig, is of orchid satin brocaded in silver. Yes, and the ornaments of the white net and satin bodice are thickly-clustered pearls and rhinestones. The overskirt, which is so quaintly draped and puffed, is of the orchid satin over an underskirt of net edged with wide silver lace. This underskirt shows a bit in back



(Above) Really, this jersey cloth is so persistently well-beloved that it is becoming a tradition. A coat made of deep tan jersey cloth hangs straight from the shoulder. Buttons of tan leather, polished, trim the coat and the novel pointed cuff

(Middle above) This Pre-met satin wrap submits to the mode, which favors quiet colors, long enough to be made largely of taupe satin; but it has its grand moment when it reveals a lining of American beauty satin. One might have guessed it, for the deep shoulder-yoke is embroidered with taupe and American beauty chenille

(Right) It was Lanvin who thought of banding a motor coat of heavy tan wool jersey with navy blue gabardine. Shaped and banded sections give the coat a wide-sided effect. Maria Guy tempered the shorn hat to the windy motor ride, for the brim of this small black liséré sailor is very narrow on the side where it carries a gourd ornament



(Above) Subdued in tone, as are so many of the models of this season, is this Chéruit coat of tan tricotine. The designer has made an asset of economy, for there is no trimming used; even the buttons are self-covered. The Maria Guy hat is of cinnamon brown braided straw (and cinnamon, you know, is one of our best colors)

POSED BY AIMÉE DALMORES

AND WHAT ARE OUR SEPARATE COATS TO BE MADE OF THIS SPRING? WHY, OF JERSEY CLOTH, OF COURSE, AND OF GABARDINE, AND TRICOTINE

JERSEY CLOTH, FROM BEING A SPORTS FABRIC, HAS BECOME A FORMAL MATERIAL, AND FROM BEING A NOVELTY, HAS BECOME A NEW TRADITION

FROCKS FROM MARIANNE BUZENET KNOW HOW TO BE SMART

WITH STRAIGHT GATHERED SKIRTS AND STRAIGHT NARROW

SLEEVES; THEY ALSO MAKE DECOROUS USE OF SIMPLE TRIMMING



"Heavens! have I put on the skirt of my flowered dress and the blouse of my white silk frock?" Then she remembers that this is the spring of 1917 when dresses are doing these mad things and that a summer afternoon frock may be of white pussy-willow taffeta combined with white taffeta printed with navy blue clover leaves. The gathered skirt, which is trimmed with two groups of tucks, has a top that matches the blouse. Some one must have taken strenuous thought for that neck-line. It is cut straight across and runs into a point on either side. The collar and cuffs are of the printed silk with a plaited frill of the white silk. No, we haven't forgotten the sash; that's finished with a tassel of blue silk



(Above) This morning frock of Copenhagen blue handkerchief linen is absurdly like the frocks one wore during the "jeune fille" (odiously known as "flapper") stage. Those white-embroidered and scalloped ruffles around the hips are almost childish—and very becoming. The bodice has some very simple embroidery—not too much—above these ruffles, and there is a narrow string-belt embroidered at each end. Blue linen buttons trim the long narrow sleeves, and two linen collars, a white one on top and a blue underneath, finish the neck

(Below) Once in a while a woman reaches the ennui of the Frenchman who left this world because "there was too much buttoning and unbuttoning," and then rescue comes in a frock that fastens with ribbons—blue grosgrain bows. The material is oyster-white shantung embroidered with blue cotton thread. The string-belt of white shantung helps make the bodice look like a little coat



THESE THREE AFTERNOON FROCKS ARE LATE OF PARIS,
AND THEY STRAIGHTEN OUT MANY OF OUR PUFFED-
UP IDEAS ABOUT OUR SPRINGTIME SILHOUETTES



(Middle sketch) It seems that they are steadily surrounding us,—these frocks of long straight lines. If they didn't have the advantage of coming straight from Paris we might be skeptical, but Chéruit vouches for this one and so it is not ours to reason why. We can hardly wait to describe it; it is white shantung embroidered down the front and at the neck with blue silk and gold tinsel. The sleeves are the "straight from the shoulder" kind and are finished with embroidery and a ball button

(Below, right) The house of Paquin has seized upon one of the newest materials and made from it a frock to show us what a summer frock should be. Here it is, made of black taffeta brocaded with white and tiny touches of color—that is the skirt part. The bodice is white chiffon embroidered in black silk and glass beads in red and yellow. Enter cherry-colored satin; that is what lines the pocket-like side pieces that appear where the front and back sections of the skirt are joined



(Above) If one has been a bouffant and crinoline person for lo! these many frocks, it will be a severe shock to see the straight and narrow future Callot has planned for us. Yes, that is really an under-skirt—satin to match the navy blue serge of the one-piece overdress. There are bands of taupe silk embroidery that give just the right lines to the frock, and the serge sash-belt is embroidered and finished at the ends with embroidered balls. The sleeves are calculated to interest us strangely; they are blue satin, straight, and wide at the bottom

IT IS SMART TO BE UNADORNED; IT IS ALSO
SMART TO BE EMBROIDERED; WITH A FURTHER
DISPLAY OF HER LOVE FOR DUPLICITY,
FASHION FAVORS A TWO-TRAINED FROCK



(Above) In comes the sweet insidious spring, and in with it walks a radiant frock of white silk net with billowy puffs besides embroidery of seed pearls. Errant sleeves are not being censored as they should be—indeed, on the contrary, they're being flattered, as here by the grace of the shoulders

MODELS FROM REDFERN



(Above) After all the fuss they make over embroidery (and that's a great deal, this spring), it's surprising how smart it is to be unadorned. This charmeuse frock is the color of green apples. The loops of silver ribbon at the side and the beauty of its lines are its only trimming, and yet—well, you understand



(Left) Among the many kind things that one can do is to wear stately gowns of black satin and white lace. The lace on this gown is point de Venise; the black satin is looped up in the back; the trains are twain. Its chances of support are slender threads of jet beads like the jet embroidery on the dress

ART HAS ITS ANNUAL OUTING IN PHILADELPHIA

Excellent, but Less Than Brilliant, Is
the Pennsylvania Academy Exhibition



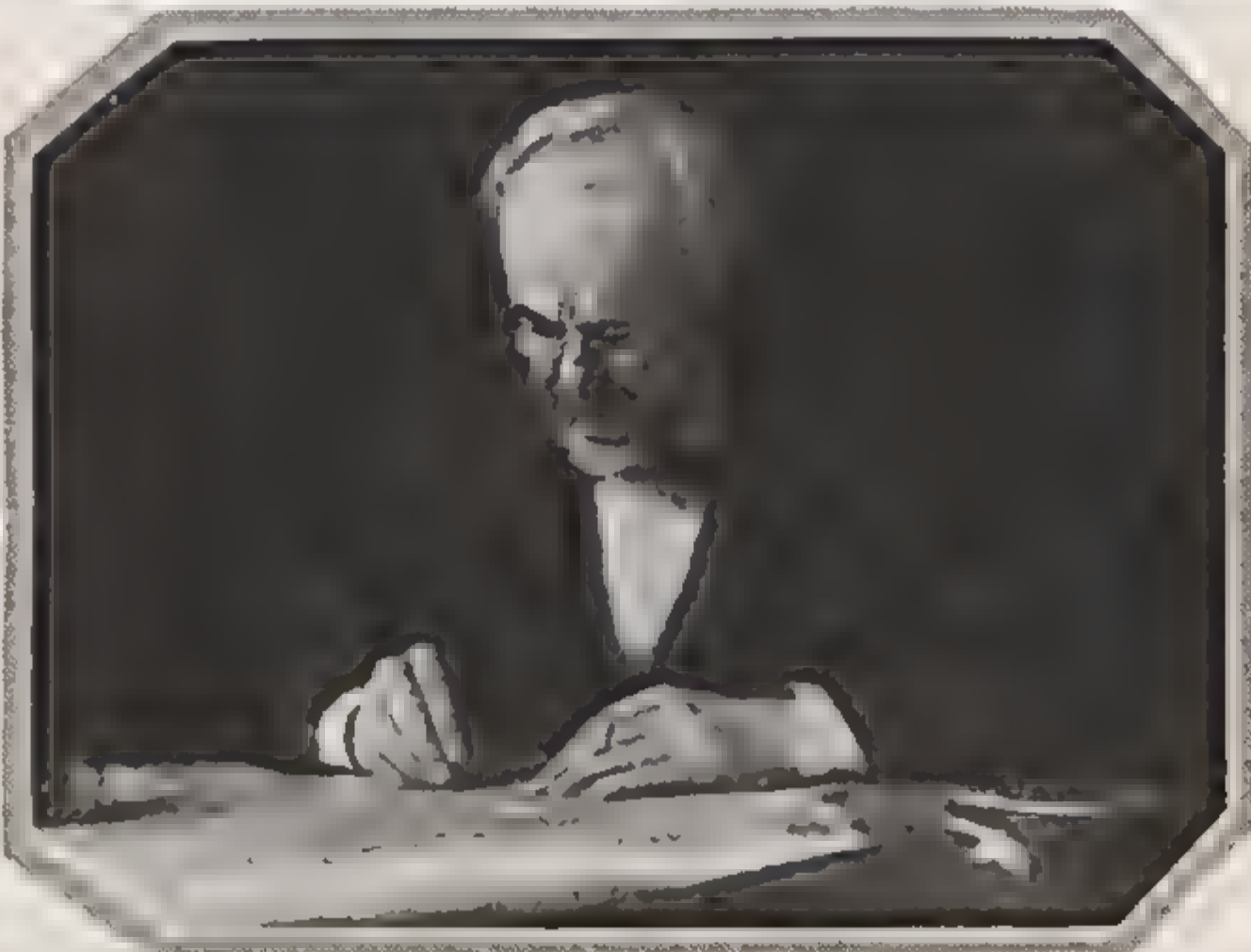
All his spontaneity and brilliance, but less than usual of his sensitiveness and fine workmanship appear in DeWitt Lockman's spirited portrait of Miss S.

(Right, above) A strong and finely painted interpretation of morning quiet is Jonas Lie's "Winter Morning," with the early light on roofs and water



The skilled and sensitive brush of Philip Hale takes a wholly unexpected turn in "Morning Joy," a canvas refreshing and delightful in delicate color and handling

A character study painted with both sympathy and keen insight is "The Writing Master" of an earlier generation, an excellent work by Thomas Eakins



THE one hundred and twelfth annual exhibition of the Pennsylvania Academy of the Fine Arts proved an interesting but in no way unusual exhibition. Although none of these works had ever before been exhibited in Philadelphia, many of them had been seen in the big winter exhibitions of New York, Washington, and Chicago, before they reached Philadelphia.

The many old friends among the exhibits and the too characteristic repetitions of one successful theme practised by some of our very able painters completely proved the truth of the traditional lack of newness beneath the sun, and then, one came suddenly upon one of those exceptions that prove rules, —the decorative canvas, "The Twins: Virginia and Jane," by Joseph T. Pearson, junior. Strong, straightforward, refreshing, this canvas is a splendid illustration of diversity in unity for, alike as twins may be, two small, stiff-legged, little girls in bright pink frocks vary the monotony of repetition by variety of pose and character against a decorative background of brilliant Japanese blue. Interesting and entertaining as they are in portrait quality, they lend themselves to a delightful decorative composition, in which mass and color and value are treated with a feeling and skill akin to that of the Japanese maker of prints. They well merit the honor of the Beck gold medal. It will be recalled that last year this artist carried off, with his decorative bird composition, not one but two of the Pennsylvania Academy honors—

the Temple gold medal and the Edward T. Stotesbury prize.

This year, the Temple gold medal was awarded to George Bellows for "A Day in June," a canvas full of life and atmosphere. The Edward T. Stotesbury prize of one thousand dollars was given to Hugh H. Brecken-

ridge, for his group of thirteen modern canvases of brilliant color. Of these "Philadelphia," with flatly treated buildings silhouetted in purple blue against a sky of metallic green and brilliant blue, stood out as first in conception and execution. The Walter Lippincott prize of three hundred dollars was given to Arthur B. Carles for "Sarsset," the portrait of Mrs. Boulton Earnshaw of Philadelphia, in Egyptian costume. The Mary Smith prize of one hundred dollars was awarded to Elizabeth F. Washington for "Winter," while Hayley Lever won the Sesnan gold medal for the best landscape with his "Morning in the Harbor," in which the stir of the morning is felt through the ripple of the water and the same movement of the smoke from the chimneys of shore cottages. The one prize for sculpture, the Widener gold medal, was awarded to Antonio Piccirilli for his well-modeled "Flower of the Alps."

The place of honor among the paintings was given to a work of the late William M. Chase, a self-portrait in his studio. Grouped about this were some of the paintings of first rank in the exhibition. Frieske's "Memories" showed a figure larger in (Continued on page 118)



Photographs from Chappel Studio

Few American painters of to-day have a finer decorative sense than Joseph T. Pearson, junior, and he proves not only that but his ability to interpret character as well in this most refreshingly original of all the Philadelphia canvases, "The Twins," winner of the Beck gold medal



(Above) Once in a thousand years is the eastern decorative sense bestowed upon a western painter, and Edith M. Magonigle is one of the fortunate few to whom the gift has fallen. In "White Peacocks" she transports us irresistibly "east of Suez"



(Left) Thanks to the Architectural League, the decorative painters have one showing in the New York art season. There one may depend on meeting the delight of a new work by Arthur Crisp; this year it is the gay "Abduction of Columbine"

Photographs by Peter Juley

THE ONE ANNUAL NEW YORK APPEARANCE OF ARCHITECTS, SCULPTORS, AND DECORATIVE PAINTERS

NEW YORK MARKS THE HEIGHT OF ITS ART SEASON BY THE ARCHITECTURAL LEAGUE EXHIBITION

(Below) The Myer Studio, inveterate seekers after the unusual in decoration, have abandoned batik hangings in favor of Persian tiles. They showed this decorative tile, which attains marked resemblances to a tile in the Metropolitan Museum portraying a Tudor gentleman at the Persian court some centuries ago



The exquisite in art was represented in Gertrude V. Whitney's "La Ghinoise," a daintily perfect gilded statuette

(Below) Vigorous and strongly modeled beyond the average of women sculptors' work, is the group designed by Evelyn B. Longman for the Allison Monument at Des Moines, Iowa. Miss Longman, who was a pupil of French and of Lorado Taft, has won many honors, among them a silver medal at the Panama-Pacific





© E. O. Hoppé

(Above) Manvia Thew, who was the charming Fanny of the Granville Barker revival of "Fanny's First Play," has deserted the footlights for the screen. She will be seen in the leading rôles in a series of film plays which are to be produced by a patriotically all-British cast. Her husband, who is a medical officer to the First Welsh Regiment, was invalided after Ypres, and Miss Thew spends her spare time in nursing in a Richmond hospital

(Upper right) Malvina Longfellow's loveliness has been proved by the most rigid of tests; it was she who won the prize for beauty at the Panama-Pacific Exposition, last year. London has the pleasure of seeing her in "See-Saw," that new revue which has become one of the important events in the theatrical history of London

(Right) Olga Morrison, they say, is the most perfect modern example of the ancient ideas of classic beauty. Just at present, she is appearing in the new ballet which was written and produced by Margaret Morris,—the latest adventure on the part of that highly versatile and amazingly indefatigable young dancer-manager



Photographs by E. O. Hoppé

THREE OF THE MOST BEAUTIFUL ACTRESSES ON THE LONDON STAGE—AND ONE OF THEM IS AN AMERICAN; NO WONDER LONDON FORGETS THE ROAR OF ZEPPELINS IN LOOKING ON THEIR LOVELINESS

S E E N o n t h e S T A G E

A New Atmosphere
Is Being Achieved
on the American Stage

By CLAYTON

THE air of elegance was sedulously nurtured in the American theatre in the not so very distant days of Wallack and Palmer and Daly and Daniel Frohman. Then, at the very outset of the present century, a period ensued in which our theatre was given over to commercialism and employed as an arena for economic conflicts between trust and counter-trust. To witness a bloody battle between the Messrs. Shubert and the Messrs. Klaw and Erlanger was an experience by no means undramatic—since, as Brunetière has taught us, the element of struggle is the very essence of the drama; but it was not by any means so elegant as the quietly enjoyable experience of attending the production of a play under the old régime.

THE RESULT OF THESE
ECONOMIC CONFLICTS

Prize-fighting is a good sport, when conducted in accordance with the Marquis of Queensbury rules; but it is not a sport that ordinarily is patronized by ladies and gentlemen in evening dress. In that recent period of sanguinary fisticuffs, the gentler and politer public was alienated from attendance at our



Photograph by Maurice Goldberg

It seems that it devolved upon Nance O'Neil to do the one bit of exquisite acting that should be remembered out of the whole production of "The Wanderer"; one critic has said that not since the time of Mme. Modjeska have we had so fine a piece of acting

Comedies of Manners
Are Superseding Com-
edies of Bad Manners

HAMILTON

theatres. The sins of the fathers are visited upon the children; and our managers to-day still suffer from the errors committed by their predecessors fifteen years ago. The well-bred audience that gladly subsidizes the Metropolitan Opera House can rarely be persuaded to attend a first-night at any of our theatres; and our best plays, in consequence, must still be set before a public that does not represent us at our best.

GENTLEMEN MANAGERS FOR
GENTLEFOLK

For this reason, it is all the more necessary to celebrate with emphasis the fact that the air of elegance has been restored to the American theatre, in very recent seasons, by a little group of managers that had not been heard of until half a dozen years ago. "The old order changeth, yielding place to new;" and the money-monsters who made our theatre a mere ring of rough-and-tumble at the outset of the century are being rapidly supplanted in prestige and power by gentlemen like Mr. Winthrop Ames and Mr. John D. Williams and Mr. Arthur Hopkins. These managers are gentlemen indeed,—for by their works we



Photograph by White

When Robert McQuinn and Oliver Morosco get together the result is bound to be something very easy to look at. That's what happened to "Canary Cottage," a new musical comedy now playing at the new Morosco Theatre. This comedy has its scene laid in the California mountains, and that's a very good place for any scenic designer to get his "copy"

know them; and they have done much toward making the casual experience of going to the theatre an ascent toward aristocracy instead of a descent to the arena of vulgarity.

To praise such managers as Mr. Hopkins, Mr. Ames, and Mr. Williams because they make us feel like dressing up to attend a performance of any of the plays that they present may be regarded as a trait of snobbishness; but this sort of snobbishness, precisely, is the one thing that is needed to introduce a stimulating leaven into the sagging dough of our American democracy to-day. It should not be taken always as an indication of superiority to wear a flannel shirt at dinner; and even a comparatively vulgar public should be willing to admit that a comedy of manners is a finer fabrication than a comedy of bad manners.

WINTHROP AMES AS A DRAMATIC
CHESTERFIELD

It is undeniably to Mr. Winthrop Ames that the theatre-going public is primarily indebted for the new incentive toward a treatment of the theatre as a place of congregation for gentlemen and ladies. Our American stage began again to be polite when Mr. Ames projected the institution of the Little Theatre. During his career as a producing manager, Mr. Ames has exhibited a few plays that were disappointing and inferior; but he has never produced a single play which—however democratic in its subject-matter—has been lacking, even in the smallest detail, in the air of elegance.

One or two managers of the older school have followed the example of Mr. Winthrop Ames

(Above, middle) When it comes to that modern miracle, "The Yellow Jacket," we can't say a word—we are so afraid of painting the lily. This is the way Schuyler Ladd looks in the rôle of the Daffodil in that play



Photograph by Arnold Genthe



Photograph by White

(Left) Roshanara, who has recently given programs of Indian dances in New York, is an English girl who has lived for a long time in India, learning the subtleties of the Hindu dances

(Right) As the little Egyptian queen who couldn't bear to have enemies, Cathleen Nesbitt was very decorative and very clever. She also had a charming part in "Great Catherine," and is doing her best dramatic work in "Magic," the second Gertrude Kingston bill of the present sea-

SON

by nurturing a tone of elegance in their productions. Most prominent among them are Mr. Henry Miller and Mr. David Belasco. Mr. Miller is a master of good taste; and Mr. Belasco, although his taste is not by any means impeccable, is sufficiently an artist to evade the customary insults that are offered by many of our managers to a cultivated sense of fitness.

ARTHUR HOPKINS, A MASTER OF
GOOD TASTE

Among the little group of managers who have done so much, in recent seasons, to improve the tone of the American theatre, Mr. Arthur Hopkins has been advancing very quickly to the foremost rank. He has a happy knack of selecting original and novel plays, like "The Poor Little Rich Girl" and "On Trial," which other managers might hesitate to produce because they did not copy the customary patterns. It was Mr. Hopkins who discovered Clare Kummer as a dramatist; and her latest play is fully worthy of the faith in her future which he showed when he produced "Good Gracious Annabelle." Mr. Hopkins, of course, has made mistakes of judgment in this matter of selecting plays. "The Happy Ending," for example, was a very vapid composition. In this particular production, he set out to seek the kingdom of heaven and to show it on the stage; but he forgot that the kingdom of heaven is within us, and that the only way to show it is to depict life as it is. Yet any manager, no matter what his shortcomings may be, should be forgiven for a failure occasioned by such a lofty aspiration.

(Continued on page 124)

(Left) In "Fashion," a revival of Anna Cora Mowatt's comedy of 1840, presented by Arthur Hopkins, it seems that Walter Hampden and Sarah Shields, as Count Jolimaitre and Seraphina, could be amusing without a line to say



© Marcia Stein



Photograph by Arnold Genthe

M A K E R S o f M U S I C



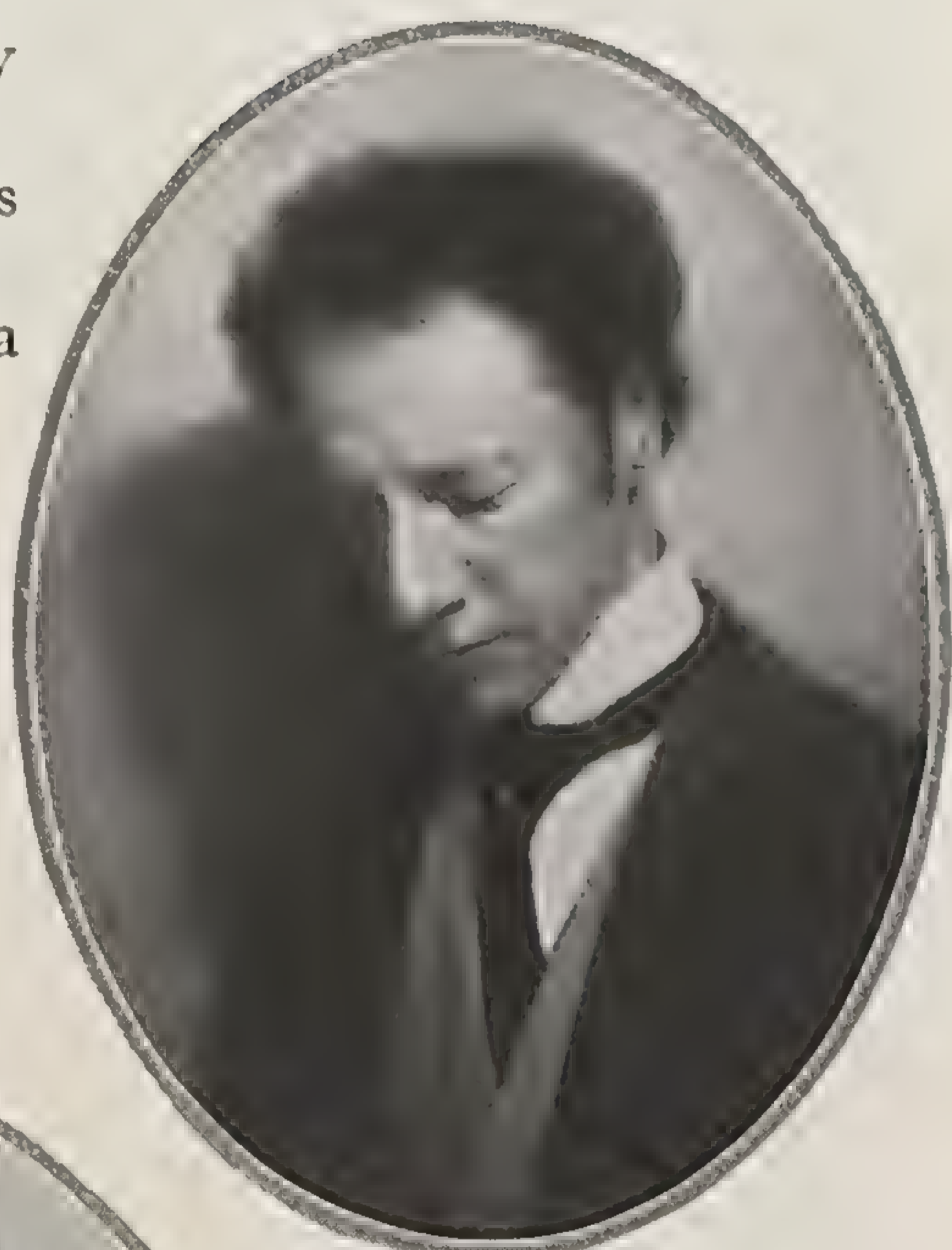
© Maurice Goldberg

Eugène Ysaÿe, with his unique tone, perfect technique, and mellow understanding, would have risen to fame even without a word of advertising. He played in New York in January and again in February

Though Press-Agents May
Inflate Mediocre Reputations
They Cannot Make or Mar a
Really Great Name

By HIRAM KELLY MODERWELL

(Below) Maud Powell has, by her insistence that each note and phrase shall be firm and clear, made herself distinguished



Ossip Gabrilowitsch, in the front rank of pianists to-day; his technique is certainly equal to all that modern pianism demands. His playing of the classics is marked by honesty and good sense

WHEN Music, heavenly maid, bestows her gifts in these latter days, there is an army of business men to supervise the operation. The pleasant picture of a music-hungry world stretching out its arms to welcome the artist is unfortunately a false one. Instead the artist is frequently forced on the public by every device known to showmanship. In the circumstances it is not surprising if the public is often perplexed in its judgment on musicians.

The "concert business" of to-day is the direct descendant of the enterprise of P. T. Barnum. This gentleman, who, it will be remembered, insisted that the American public liked to be fooled, had begun his career by exhibiting "George Washington's nurse, aged a hundred and sixty years," who later died at the ripe age of seventy. When in 1850 he brought Jenny Lind to this country at the unheard-of price of \$1,000 an appearance, he advertised her by flamboyant "circus methods" which became a standard for the "concert business" to this day. To him the artist was little more than an expensive side-show for his exploitation.

PIANISTS WHO "DISAPPEAR"

Since then the business of exploiting "artists" (real or alleged) on Barnum principles has continued without interruption. Not long ago Mr. Godowsky, the pianist, "disappeared." For several days there was much ado, and the pianist's name was on the lips of many people who had almost forgotten his existence. Later, of course, it became known that the "disappearance" had been ordered by his press-agent. Several years ago the Boston Opera Company prepared a performance of Debussy's "Pelléas et Mélisande," and Mme. Maeterlinck, wife of the author of the play, came over to sing the principal part. The press-agent of the opera house wrote to a



Two photographs by Maurice Goldberg

newspaper friend in Paris asking him as a personal favor to "put on the cable" the rumor that Maeterlinck himself was planning to come in disguise with his wife. The result was that dozens of Boston reporters, armed with photographs of the distinguished author, thronged the docks of all steamers arriving from France, peering into each shaven face for some indication of genius. Presently the story "died," but the fact that the opera was to be performed was firmly planted in the minds of all Bostonians. Stolen jewels, family quarrels, even rumored personal scandals, are still used to increase the "réclame" of musicians. And these, it must be confessed, have often been so practically successful that the saying has arisen that "No artist is greater than his press-agent."

It should not be assumed that all the entrepreneurs of music believe in Barnum's methods. But a system has grown up from which no

artist can be wholly free. Certainly, talent, musicianship, genius will in time gain its audience, but in the meantime the poor artist may be pressed out of sight by the competition of his rivals.

It may seem strange that dishonest publicity can enhance a musician's reputation. Mr. Godowsky was no better a pianist after his "disappearance" than before. But the subtle effect of suggestion, on which all press-agents count, had its effect. The average person said to himself, "This Godowsky must be a great artist if people make such a fuss over his disappearance."

RÉCLAME AND THE PUBLIC

Whether the presswork be dishonest or not, the effect is to befuddle the judgment of the casual music-loving public. This public has no time to examine the sources of the reports it hears about this artist or that. To the musical public of New York, Boston, and Chicago, the whole system is of little account. The reviews

in the daily papers are quite honest and personal report spreads freely. The public in these cities can easily disregard réclame and obtain first-hand reports concerning the abilities of various artists. But the musical public of other cities must depend for its information on the reports it can get. And these are usually of two kinds: the news in the daily papers, that is, these cooked-up reports; and the special articles and advertisements which appear in musical magazines. The news of the daily papers bears, obviously enough, little relation to the artistic abilities of the artists mentioned. But the printed matter appearing in the musical magazines is supposed to be genuine and authoritative. Yet as a matter of fact this is largely determined by paid advertising. Generally speaking, those artists whose names appear most frequently in the musical magazines are those who advertise
(Continued on page 120)



Photograph by Ira L. Hill

M R S . H E N R Y F I E L D

Early in February, at the home of her aunt, Mrs. Charles Dana Gibson, Miss Nancy Keen Perkins was married to Mr. Henry Field. Mrs. Field is a daughter of the late T. Moncure Perkins of Richmond, Virginia; her mother, the late Mrs. Perkins, and her aunts, Mrs. Gibson, Mrs. Phyllis Brooks, Mrs. Paul Phipps, and Mrs. William Waldorf Astor of London, were the five Langhorne sisters, so famous for their beauty. Mr. Field is the younger son of the late Marshall Field, Jr., of Chicago. Mrs. Field's gown was of white chiffon made on simple straight lines and girdled with pearl embroidery; she carried a white shower bouquet. Her tulle veil was held by a bandeau of pearls, and she carried white lilacs. Her attendants were her younger sister, Miss Alice Perkins, her cousin, Mrs. George B. Post, Jr., who was Miss Irene Gibson, and Miss Flora Whitney, daughter of Mr. Harry Payne Whitney. Little Miss Perkins wore a frock of cream colored chiffon, and the bridesmaids also wore cream chiffon, girdled with blue. Instead of hats, the bridesmaids wore veils of blue chiffon, and all three attendants carried pansies. After the reception Mr. and Mrs. Field left for the south; upon their return, they will divide their time between Mr. Field's Chicago home and his new plantation in Virginia.

THE IMPORTANCE OF THE BACK NUMBER

The Proud Modernist, If Set Down in Ancient Athens, Would Be More at a Loss, and with Less Excuse, Than Socrates, or Even Moses, at a Modern Dinner Table

THE current number of a magazine is the important one; unless it happens that the very thing we want lies hidden away in some back number among the dusty files. In that case, a sweeping and progressive contempt for back numbers in general may prevent our finding what we seek; and that is precisely the trouble with our fashionable scorn of Back Numbers in the metaphorical sense, with our up-to-date and journalistic view of all the past as a thing obsolete and of no present importance.

INTELLECTUALLY and in theory, we do not think that the world began yesterday; but instinctively and for all practical cases, we feel that the real world in which we live began with modern physical inventions. Because electricity and steam and gasoline are familiar to most civilized adults of to-day, we feel as though all people who lived and died before the knowledge of these things were somehow savages or children; well enough in their own small way no doubt, but yet far behind and beneath our sapient selves. George Washington, who wore such quaint clothes, could never be President now; Charlemagne, who used neither a telephone nor an automobile, would never get on in business; and there is something comic in the notion of a Supreme Court comprising Moses, Socrates, and Cato, none of whom ever read the papers. We know better, of course; but that is how we feel. It is like the irrational patronage we feel toward foreigners, as if it were strange that a Japanese with his slant eyes can build a battleship, or that a Frenchman speaking an alien tongue can organize a government. The difference between them and ourselves is so staring and so superficial that it requires an effort of the mind for us to realize them as our equals in things less superficial and more real. In their case, we make this effort under the compulsion of sheer fact. In the case of all the past, we are content to follow our noses: which we elevate in easy scorn. What have we to do with Dead Ones? Verily we are the people; and Wisdom was born with us.

NEVERTHELESS, we are in error; for our forbears were in fact as human and as wise as we. They struggled with, and solved, some of our modern problems, and by disregarding them we merely waste their valuable experience,

and begin where they began. We make this mistake out of sheer ignorance, because we do not know our history: or rather we know it not humanly but after the manner of the schools. We know that the Battle of Marathon was fought in 490 B.C. But if we were set down in Persia at that time, we should not know when or where we were; and even in Athens we should hardly be abreast of the times. We know that William the Conqueror invaded England in 1066. But we should not recognize William if we sat next to him at dinner. Language aside, we should be quite unable to converse with him; and that would be a pity, for he might tell us things about some modern William. Now we should recognize Mercutio or Hamlet or Don Quixote; if we took Guenevere or Iseult to a tournament, we should avoid mentioning their family affairs; and if we lunched with Robin Hood in Sherwood, we should feel quite at home. The reason is, of course, that we have read about these folk in song and story, and not in history books. And that is the whole point. We know them as we know Becky Sharp or Sherlock Holmes: we realize them humanly, we imagine them as people like ourselves. And whatever history we really know, we know in that same way. We know Rome partly from Virgil and Cicero and Cæsar, much more from *Quo Vadis* and *The Gladiators* and *The Last Days of Pompeii*. Our vision of the Middle Ages comes from seeing cathedrals and reading Scott and Malory. And there is more of Greece in Keats and Browning and the Metropolitan Museum than in all the text-books ever made.

THE innumerable works of G. A. Henty are the best historical library we have. Their scholarship may be inaccurate; but a live fiction is better than a dead fact any day. And a live, human, imaginative truth is better still. If we understood why Rome, which tolerated all sorts of other creeds, persecuted the Christians, we should do better mission work on the East Side. We might really save much unnecessary discussion by remembering what was said about feminism in Athens and what was done about socialism in Sparta. And a little more familiarity with Queen Elizabeth's ideas about the Spaniards in Holland would throw much needed light upon our own historical position here and now.



A S S E E N b y H I M

THE world seems too small since one half of it is bottled up, and I chafe under the limitations. There have been years when I did not care to go abroad; now that it is much better that I should remain on this side of the Atlantic, I am restless and dissatisfied. I can go, but as I would not care to drive an ambulance or to join an aviation corps,—even if they would have me—so in either case I find it much better to remain at home and mind my own affairs. Now and then I get a letter from an American exile who prefers to live abroad under any conditions. There are many women, as we know, who are going in for hospital work and this phase, by the way, is most admirably discussed in the latest book of the Countess of Warwick, "A Woman and the War." As for my friends, one group of them forms a special little colony in Cornwall—no doubt tempted there by Walpole's novels—and they are passing the time away in a dull town which has one rather negative virtue,—it is far away from the Zeppelin zone. Evening after evening, they amuse themselves by playing bridge for shilling points.

AFTER-EASTER ENTERTAINMENTS

Concerning my country place, everything is very dear, and my people here who have charge of my domestic affairs are constantly grumbling at the high prices. Even Uncle George is affected by the cry and has actually gone in for dairy and poultry products, while I have turned two acres of my place into hay and I am taking a vivid interest in live stock. Cows and pigs, I now have, and may try sheep next year, that is, if the war continues. Polo will go strong this summer, and, just as a small theatre is necessary to a town house these days, so we who have any ground and who care at all for sports, must have our own polo fields. I have already laid out a program for the after-Easter festivities. I shall not do much, as there will be a great deal going on at the country clubs, besides the many race meetings. Of all our social institutions, commend me to the country club as a nucleus in a neighborhood.

I always give a garden party in late May—before the weather grows treacherous and there are possibilities of thunder storms. Garden pageants I do not like, because just as soon as you arrange for an outdoor performance, it is likely to rain or to turn cold, but a garden party is a different thing. Should it rain, the affair can resolve itself into a reception, although my drawing-room in this little bachelor *piéd-à-terre* should hardly be dignified by such a name. It is merely a living-room. However, I always arrange for cards when I give garden parties or in fact at any general entertainment. If possible, I should like to have a polo match and certainly some tennis, and, as the links are in excellent condition, the golfers can have a turn there. Naturally we will dance, even on the lawn, but I have a platform for the purpose. I shall have two bands and perhaps I might be persuaded to hire one of the new wild vociferous saxophone affairs. You need strong music out of doors, you know. In England, one generally has the band of the regiment which is quartered somewhere near. Perhaps I can prevail upon a good band of one of our crack regiments, although I think that my guests would be better satisfied with something more raggedy. I really must have some novelty and I am open to suggestions. According to the English fashion, refreshments will be served in the house, and as this is to be a country and not a town affair, I hope that no man will appear in a topper and tail coat.

Like Those Well-Known Epicureans, the Walrus and the Carpenter, We "Talk of Many Things"

I would prefer it if they wore flannels or their tweeds. During the race meet at our club, I shall have a dance, and these two affairs with house parties at the end of the week will make up my program. Now and then, I expect people to dinner and cards; otherwise I should feel that I were living the existence of a recluse.

To me, an old-fashioned but delightful way of entertaining the county—and we have the county now in this country as well as in England—is to hold pony races and ask every one, even the village folk, that is, to a certain limit. You can have your own particular guests to luncheon to begin with and then to tea and to dinner—perhaps in relays, while general refreshments are served all around. There is the same old rule about the selection of these latter; salads and sandwiches, ices and cakes, tea and coffee, lemonade and punch, I think, are best. The best time for a garden party is, of course, when your garden is looking its best. Perhaps at mine I shall have professional wood nymphs and dancers, by way of entertainment. I have a leaning to the Russian ballet, but I really think divertissements of that sort go better at night. I have always had, as I said before, a horror of Shakespearean plays—"As You Like It" or "The Tempest"—al fresco. You can never hear what the actors are saying and the plays are a bore these days anyhow.

To please Uncle George, I made an excursion with him again into the supposed realms of Bohemia. Even the omnibuses—the Fifth Avenue ones—now have signs advertising this quarter—which, by the way, is a myth. I have alluded to it so many times, and I share the indignation of my friends who still live on Washington Square and the neighborhood around it.

There still are all the grubby little restaurants, but I dislike intensely uncouth surroundings, even for a cup of tea. There is one very yallery-and-blueey place, however, that is interesting. The decorations are startling and there is an effort to preserve the atmosphere, though as a rule I would rather be out than in such a one. A sniff of it is generally enough. Little French cake shops are springing up all around—not only down here, but in the Forties and thereabouts, and I really did get some excellent *biscuits de Savoie* and also those delicious confections with the amusing names *larmes de Juliette* and *caprices de dames*.

ONE KIND OF APPLIED ART

By the way, I know one young woman who has put her artistic talents to a good purpose by tracing little landscapes on apples. You know the kind—they are pushed at you at restaurants at the watering places abroad, and then you are asked a pretty price for them. Even over there they put bows of ribbon around the peaches—generally black and gold—and you have to pay eight francs apiece for them. Fruits are always extra in most continental restaurants. I think they are perquisites of the waiter. However this trick was done at Ostende and all through Belgium—poor Belgium—too much. I doubt but that it will be a long day before we enjoy expensive luxuries there. However, people recuperate so easily after a war, and the hordes of tourists who will swarm there—let us hope next year—to view the grounds where the battles were fought will really be a blessing. I shall, however, not be among them. To return to our apples. We have so many varieties over here, that we might have them at luncheon if they were not thought a trifle vulgar in spite of their decorative qualities. The adornment, however, makes them most attractive and lifts them above the suspicion of being bourgeois, indeed as a touch of applied art it lends them a quip of interest in these days when we must have art.

THE STRAWBERRY GLORIFIED

My cook, who is excellent for pastry and ices and who frequently makes all the little cakes for dessert, gave me yesterday a variation of the strawberry ice of the spring. It was served as a great ball of white almond-flavored cream ice, the interior of which was of strawberries which had been marinated in a bath of Marsala. This prevented them from becoming hard in the freezing and the wine was sufficiently delicate to blend with the almond and the natural fruit. I prefer almond to vanilla. On a cool day, later in the season, have your cook make you an Alsatian cherry pudding for luncheon. The black cherries are the best for this dessert, which need not be iced, but which can be either cold or hot. Again I have been asked about cocktails. Some joker has come from New Orleans and has described a marvel in which lemon-juice, orange, cream, and orange flower water plus a dash of Benedictine are mixed with gin and grenadine syrup. Imagine! I am skeptical about it. The person also says you must not use a jigger, but put a dash of one ingredient, then a squeeze of a fruit, and so on, and then slowly shake in ice-cold shakers. It is also suggested that sloe gin—which by the way is as different from gin proper as cherry whiskey is from whiskey—can be added to give a delicate pink tint. We know all that. I never drink a cocktail with fruit juices which
(Continued on page 122)

MARCH

Why does the calendar insist
That March is spring?
Chilled to the bone I still repeat
'Tis no such thing.

It may be that in sheltered nooks far southward,
The pale green tassels glisten on the larch.
Here in New York the winter sadly lingers—
'Tis but a backward march.

But towards the middle of this month of tempest,
There comes a day when joy around is seen;
When drums beat briskly and the bands play loudly
"The Wearing of the Green."

When cheerful crowds line all the steps and curbstones
From Central Park down to the marble arch,
No matter what the weather is on that day,
'Tis then a Forward March!

MARY K. FORD.

A HOME IN THE ANTIQUE

There Is No Longer Any Novelty in Antique Furnishing and Period Rooms, but Mr. William Salomon's House, Walled, Ceiled, and Furnished with Antiques, Claims a Distinction All Its Own

IN the furnishings of the New York residence of Mr. William Salomon is combined the material of a dozen collections, each of rare beauty. The Persian rugs, if assembled, would compose a most distinguished collection. This is also true of the silver, of the glass, of the paintings, of the tapestries, —in fact, each object contributes its share to a careful collection with a history recorded for many generations.

The great entrance hall, illustrated at the bottom of this page, is all in white marble. Set in the walls are richly carved panels of old marble, which were found in a villa at Bargheria, a little

group of villas bearing the same relation to Palermo, from which it is only fifteen miles distant, that Newport bears to New York. This villa, once apparently the property of some high church potentate, had been abandoned and was rapidly falling to ruin when discovered by Mr. Salomon. The greater part of the carvings were parts of the exterior ornamentation; in fact, the handsome frieze of the hall is composed of pieces which formed the backs of benches. The two cherub figures on the newel posts are decorative sculptures from an old church; they harmonize perfectly with the other marbles.



Photographs on these three pages from Johnston-Hewitt Studio

(Left) Not content with a mere furnishing of antiques, the New York residence of Mr. William Salomon is literally built of antiques. In the library, walls covered with antique velvet lead to a Renaissance cornice, framing a painting of Minerva presenting the arms of Mars to Louis XIV

(Above) The handsomely carved pillars and cornice which frame this doorway leading from the dining-room, were once part of the altar frame of a church in Naples. The ceiling is a copy of a ceiling in San Giovanni in Laterano, Rome, and the carved cornice is from a Venetian palace

On the walls, above the inset carvings, are hangings of embroidered velvet and gilt, sumptuous treasures from old churches. There are many superb old chairs with gold frames and red damask seats, while beside the staircase is a sedan chair of the period of Louis XV; this was once a gift from a prince of Savoy to a prince of Sicily.

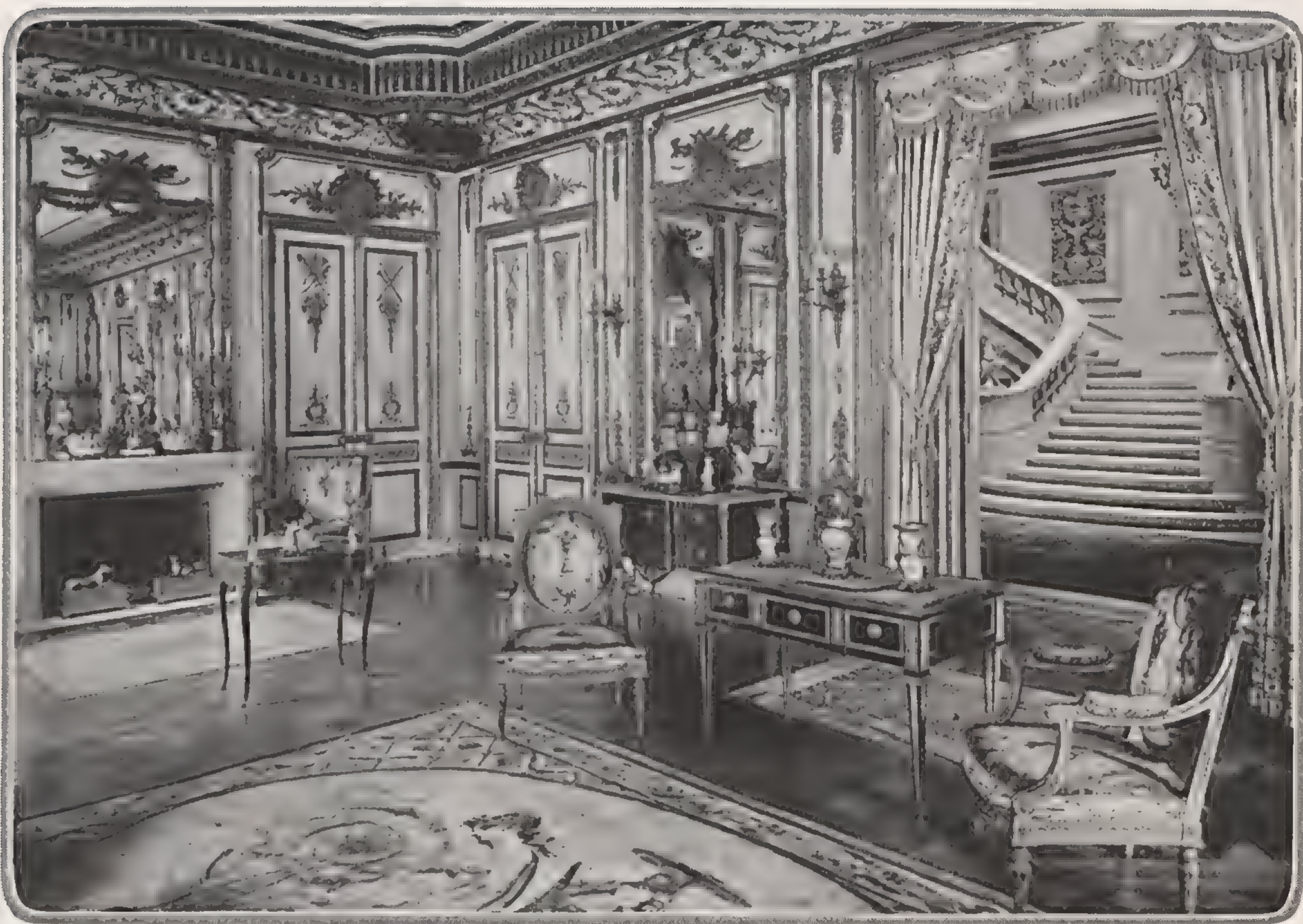
THE PALM ROOM

From the great hall, one looks through the palm room into the dining-room. This palm room is a small marble apartment distinguished by a lavabo finely sculptured by Pietro Lombardi, which is massed with ferns and flowers. On one wall there is a recessed seat in a white marble niche, with small columns of black marble framing panels of Venetian mosaic above. Between the palm room and the dining-room are doors of antique wood trellis, gilt and covered with glass; through these is glimpsed the dining-room beyond. The great square of blue carpet gives the only variation from the rich tones of gold and age-softened wood.

The key-note in the decoration of the dining-room (at the upper right on page 69) is in the Flemish tapestries which cover the four walls. The south wall is broken by a group of high windows, and the east and north walls are likewise diversified, the first by the great marble

Cherub figures guard the beautiful marble stairway which leads upward from the entrance hall. In the wall are inset richly carved panels of Italian marble. The Louis XV sedan chair was once a gift from one prince to another





(Above) The large salon on the main floor transports one to France itself. It is all in the white and gold paneling of the days of the French Louis and is lightened, after the manner of the period, by great inset mirrors. The Savonnerie rug and much of the furniture was designed by Salombier. The carved and gilded mirror frames came from a noted hôtel in Paris

(Below) The distinction of the Louis XVI period is marked in the bedroom of Mrs. Salomon. The paneling, which was once in the Château d'Antun, is of a soft biscuit color, and the hangings are of green and crimson velvet brocade on a cream ground. The bed is a copy of that of Marie Antoinette in the Garde Mirabeau in the Louvre

mantel and the second by the magnificent entrance door, which appears at the upper right on page 67.

The mantel is of white and yellow Sienna marble, and, after the manner of Italian mantels, is on a very large scale. The small hanging of red velvet and gilt beneath the mantel gives a rich color note most fitting in this blue and gold room. The dining-room floor is of yellow Sienna marble, with lines of violet marble. The beautifully carved cornice is of gilded oak and comes from a sixteenth century Venetian palace. The ceiling of this room is a copy of a ceiling in San Giovanni in Laterano, Rome.

AN ALTAR FRAME FOR A DOORWAY

The doorway, a highly enriched altar frame, was found in Naples and adapted to its new use as a doorway. It had originally a very elaborate top made up of angels holding the lettered tablet which has been reproduced under the cornice of the door. This part of the original frame is now in the Cooper Institute Museum. The doors which are fitted into this unique doorway are constructed from old woodwork found in Venice. The furniture is of walnut and gilt covered with old-blue damask. A tall screen composed of four paintings in the Italian manner, dark and rich in quality, adds a harmonious tone. On the north wall, a cabinet of gilt, lined with blue, holds a collection of old silver and gilt, while against the east wall are two antique carved wood consoles with yellow marble tops, on which stand candlesticks of rock crystal and gilt.

On the main floor and also opening from the great hall, are several salons. The large salon, which is illustrated at the top of this page, has white and gold woodwork, lightened by many inset mirrors. The elaborately carved and gilded cornice has much beauty. Fine Gobelin tapestries cover the furniture. The rug is a Savonnerie, and it, as well as



much of the furniture, was designed by Salombier. Mirrors in old carved frames from a *hôtel* in Paris decorate the walls of this room, and there are so many extraordinary pieces of Louis XV and Louis XVI furniture that one might almost feel oneself in France. The room is full of those softened French colors that are not definitely color, but give the dignity that characterizes the old French salons.

FURNISHINGS OF FRANCE AND ITALY

The small salon which opens from this larger salon is more simple and less formal. Here, again, are walls of old wood, with finely carved panels. In this small salon are hung small and beautiful paintings by such masters as Fragonard and Watteau. The simplicity of this room gives it a touch of the Directoire, as well as of the Louis Seize period. Fragile chandeliers of rusty old gilt and crystal hang here.

The second floor is occupied by the Italian library, many smaller rooms, and the Louis XVI bedroom of Mrs. Salomon. This upper hall is also of marble, but a gayer color prevails here than in the lower hall.

In the library, a cornice and cove of elaborate design lead up to a ceiling painting by Terwestein, an artist of the period of Louis XIV; this painting, which represents Minerva presenting the arms of Mars to Louis Quatorze, is reproduced at the left on page 67. The library walls are hung with old-red velvet topped by a beautifully tooled walnut cornice and enriched with wood carving of the Renaissance period. The pictures which hang against the old-red velvet walls are by early Italian masters and include a "Madonna and Child" by Bellini. From all sides one catches the dull gleam of leather and gilt bindings of books, set-like bright pictures in the great frames of their carved wood cases. The chairs are large

(Continued on page 116)



(Above) The dining-room is designed as a setting for the fine Flemish tapestries which cover its walls and the painting (shown on page 67) which forms its ceiling. Both the floor and the richly carved Italian mantel are of yellow Sienna marble. A gold-embroidered red velvet hanging below the mantel just above the opening of the fireplace breaks the solid color of the mantel

(Below) Against the antique red velvet walls of the library hang many paintings by early Italian masters, including a "Madonna and Child" by Bellini. The carpet and the damask on the comfortable modern chairs echo the red of the walls. The bookcases are made an architectural feature and related by the elaborate carving of their built-in frames to the rest of the carved woodwork



(Right) Mrs. Philip Martineau, the distinguished landscape gardener, has designed her garden at Hurst Court, Berkshire. It is a quaintly formal arrangement, the flowers grow in beds, primly hedged about, and the walks are paved with delightful irregularity. Though the garden blooms with a succession of flowers all the season through, it is perhaps at its best in the spring; the demure spring flowers are particularly charming planted in these prim beds. Mrs. Martineau is as well-known for her work in France and America as she is in London. She is a sister of Lady Maitland



(Below) They say that the "pool garden" in Halingbury Park, the home of Mrs. Agnew, is one of the most charming spots in all England. It is a mass of soft colors, drifts of gray-green foliage, and the delicate mauves, blues, and yellows of the first spring flowers. Prim little mound shaped bushes and still more amusing bushes clipped in the form of birds, surround the quiet pool, and the whole garden is enclosed by an old wall, on which grow many plants. When the spring flowers have gone, the delicate color scheme is carried out with water-lilies in the pool and summer flowers on the banks

AT THE FIRST MENTION OF SPRING, ENGLISH GARDENS ARE ABLOOM, WITH THE DELICATE HUES OF THE EARLIEST FLOWERS, PLANTED WITH QUIANT FORMALITY



WE ENTER UPON OUR VICTORIAN HERITAGE



(Left) Admirably suited to needlework is the "fumeuse," on which the smoker sat astride, resting comfortable elbows on the padded back, but its picturesque charm vanished with the vanishing of satin coat-tails, and returns but rarely

(Right) The original purpose matters not; Victorian stuffs to-day are put to whatever use originality may suggest. Card-room chairs are cleverly covered with a Victorian rug patterned with cards. "Contrariwise," this narrowest of hearthrugs is made of beaded bell-pulls

(Below) Long we have disregarded it; with superior wisdom we have looked down on its bad taste; but of late we ourselves have fallen under the spell of Victorian charm. Here a Victorian rug proves an admirable cover for Louis XVI chairs



LESS than three years ago, New York laughed at an exhibition of furniture and *objets d'art* of the awful eighties—a so-called "Exhibition of Bad Taste." It did not laugh because that seemed the thing to do, but because plush-covered rolling pins, tasseled lambrequins, and their fellow accessories of decoration seemed actually ludicrous and undoubtedly hideous.

To repeat the same exhibition to-day, might lead to a different result, for in the smartest interiors now one meets the once-scorned furnishings of our Victorian grandmothers. True, they are of a censored Victorianism, as it were, for many are considered and few chosen. But the few that we admit to our modern rooms are strangely gay and pleasing. Attics that once gave up old mahogany and brass, are now being ransacked again for the formerly despised worsted and beadwork and needlework of the "elegant era." Huge ottomans, worsted rugs, beaded footstools, fire-screens, bell-pulls, chair backs, and even those extraordinary knitted rugs are being pulled from their dark corners and proudly presented to the light of day and fashion.

BOLD ADAPTATIONS

The scrap of needlework is respected, but its former use means nothing. Carpet-bags are ripped apart and used as coverings for footstools. One marvelous old Victorian rug of black ground patterned

with huge purple roses and exaggerated violets, has been used as covering for four Louis XVI chairs. Equally audacious is the use of a brilliant rug of bright green ground, on which decks of cards in vivid colors are disposed on purple and magenta medallions. This rug now covers the seats of four old Heppelwhite chairs with green painted frames and caned backs. The four chairs furnish inspiration for a card room that will be always gay and inviting.

A HOUSE IN CHELSEA

In a small house in old Chelsea, just off Cheyne Walk, there is a collection of old needlework and beadwork most amusingly employed. When asked to a luncheon there, one remembers more of pink and green Bristol glass and needlework table covers than of food and flowers. The dining-table is a queer square affair of no period, painted light green, and on the top is laid a great square of Victorian needlework with a coarse white ground, covered with stiff red and pink roses, stiffer white lilies, staring purple pansies, and dripping magenta fuschias. The chairs around this table are graceful old French ones, with white painted frames and pink satin covers.

In the same house there is a bright blue bedroom where two pale blue chairs covered with cerise needlework spotted with opulent white roses with yellow green leaves, give one the shock of



Photographs from Harting

an unexpected flowering in a familiar garden. This needlework was originally two very wide bell-pulls, which are now woven together.

In the hallway, against an 1830 black wall-paper with hand-colored flowers, is hung a collection of needlework pictures of fruits and flowers, baskets of strawberries, pineapples, grapes, and figs surrounding a plump squirrel, birds hovering over baskets of cherries, and similar motifs. The line that divides the false and the true seems undefined here, for one is charmed and repelled at the same time by this arrangement of crudities. "How dare you please me?" is the outraged feeling. An honest paroxysm of rage would be a relief. Instead, there is a growing sense of—"well, perhaps, after all, this is decorative." And the next step is to search out grandmother's unfinished canvas square and seek the proper wools to finish it.

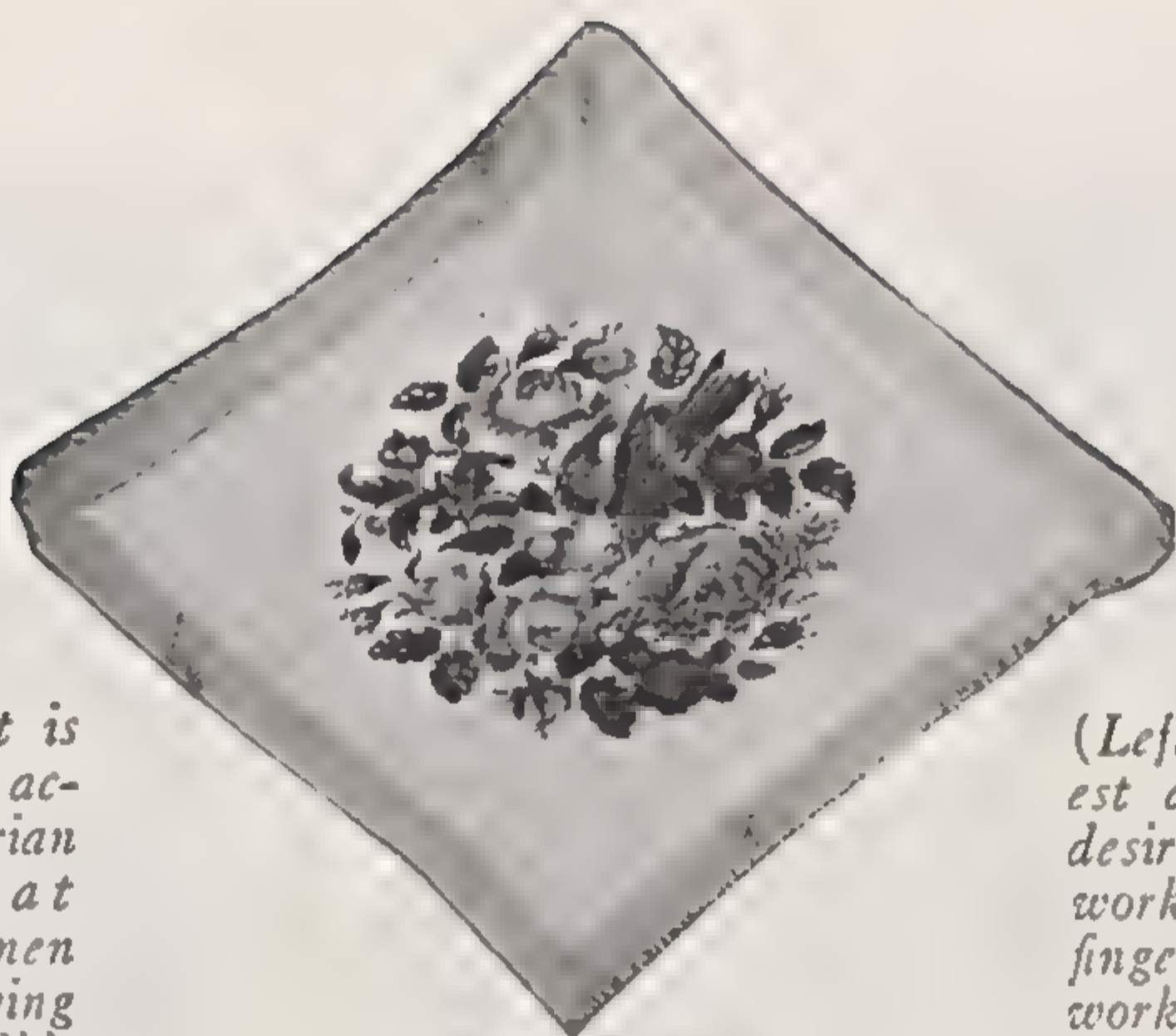
THE MODERN REPRODUCTIONS

The square of black, white, or yellowish ground, with one huge bunch of garden flowers, is the sort of Victorian needlework oftenest met, oftenest reproduced. On this page are illustrated several of these squares which were made yesterday and are available for any purpose from a chair seat to a pole screen. These are made from original Victorian designs executed by skilled European needlewomen under the supervision of a woman who is an expert in matters of Victorian needlework. They are done in crewels on screen and the prices range from fifty to one hundred dollars.

The needlework that covers the *fumeuse*, at the upper left on page 71 is older than the Victorian period, but in design it has much of that flavor, and in color (cerise ground with white and pink and yellow flowers) it is suggestive

(Right) So great is the favor now accorded to Victorian needlework, that skilled needlewomen are now supplying the demand. This old design, with the typical parrot and the gay bouquet, is on a white ground

(Below) The most characteristic of all Victorian backgrounds is black, and black was selected for this reproduction of a polychrome Victorian posy, done in crewels on scrim; these reproductions are made by experts



(Left, below) Rarest and most to be desired of all the works of Victorian fingers is the beadwork. Such decorative bell-pulls as these lead one to regret electric buttons; the adapted uses, however, are many

(Below) Squares such as this with flowers of many colors on a white, black, or tan background (this is tan), were among the best beloved products of Victorian home industries. They are used for chair seats



of the mid-century. This sort of chair, which is so seldom seen now, was used in the days when gallants spared their satin coat-tails and bestrode their chairs resting their elbows on the cushioned tops. So exacting a queen as Marie Antoinette admitted *les fumeuses* to her boudoir at Fontainebleau, — lovely lyre-backed chairs with elbow rests and seats covered with rose sprigged brocade, — but with the passing of exquisite masculine raiment, the use of the picturesque *fumeuse* lapsed. Its revival might follow this revival of Victorian needlework; for the form of the chair is singularly suited to the use of flowered needlework.

As the guinea-hen seems in keeping with the style of the Directoire, so the parrot suggests the wool embroidery of Victorian days, and of all the motifs of the period, the parrot is the most spectacular, the most picturesque object. In the hallway of a London house, a collection of these parrots is displayed most effectively. The apple green painted wall on which the parrot pictures are hung is the best possible background.

THE RARE BEADWORK

Rarest of all the treasures made by Victorian fingers are the bead pictures and fragments. In one London shop, two small oval bead stools, with gray roses on a bright blue ground are on sale at a price more likely to be associated with armchairs than with footstools. Other fragments of beads were made into small cushions, but here one's enthusiasm fails. A tiny circle of beadwork becomes a pin cushion; a square of beadwork, with a formal arrangement of birds gazing into a fountain, on a black ground, is framed and becomes a picture. Most amusing of all two bell-pulls are made into the narrowest rug in existence.

RUBY ROSS GOODNOW.



(Left) The whole interior often catches this Victorian fever; a needlework chair quite naturally draws to itself a table of red lacquer inlaid with mother-of-pearl which forms the "dripping-water" border of the period. Statuette and flower piece are in the same key

(Right) On the other hand, Victorian needlework may enter as an accessory into a room not at all Victorian in its general character. How effective may be this use of isolated touches of Victorianism is clear in this room decorated by Mrs. Winder of Baltimore



(Right) No, her barrel silhouette hasn't slipped; that's the way it's meant to be. Just so long as the critical point of the barrel occurs somewhere between waist and hem, it's considered perfectly fair. This Agnes frock begins with an underdress of black satin, and after that there is an overdress of marine blue serge, machine-stitched, of course,—oh, that must be done. Finally, there are a few steel buttons and two collars of light blue satin

(Left) Every time Agnes is left alone with a length of blue serge, another barrel gown comes into the world. This one is complicated with trails of gay colored embroidery. The vest of white organdy proceeds calmly on below the belt, just as if that were the natural course of things. The sleeves,—well, we thought at first of offering three guesses as to their material, but we decided that it was too difficult. Those sleeves are of blue mousseline



There are those who won't believe it, but this is the way some women look when they are at home,—when they are very much at home, that is. Fanny designed this "robe intime" for Lichtenstein; it is blue satin and gold brocade. As to its means of entrance, only designer and owner know

(Left) The frock is of coral jersey—merely that and nothing more. Fanny saved up her ingenuity for the coat. It is of cream colored jersey, with a coral colored design painted on it,—yes, painted. So one won't overlook it, the painted design is emphasized with an outline of embroidery done in white

The Parisienne seems to have taken a vow to be faithful to jersey till death does them part, for jersey suits are as abundant as ever. This one is of cream colored silk jersey, collared and cuffed with coral silk jersey. Fanny does love those little bits of embroidery; this time it's coral and green

AGNES AND FANNY ARE THE AUTHORS OF THESE TOUCHING LINES ON WOMAN

THE PARISIENNE INDOORS AND OUT-DOORS—A STUDY IN DUAL PERSONALITY

THERE IS TO BE FOUND A ONE-PIECE FROCK
FOR EVERY MOOD, AND A MORE OR LESS
TAILORED SUIT FOR EVERY OTHER MOOD

WE WISH WE'D INVENTED HATS FACED WITH
OSTRICH STRANDS; BUT NOW THAT THEY ARE
INVENTED, WE'RE GLAD WE CAN WEAR THEM



MODELS FROM MAISON MAURICE



(Above) Almost anybody could think of putting a straight panel down the front of a tan gabardine frock, but few would have just this result when they'd done it. The back is the best part of the girdle, for it is wide and stitched, and the frock is fitted into it. A brim covered with strands of black ostrich and a peacock blue goose fringe happened to the hat

(Above) On the principle that if we like the coat well enough, we can keep it on without buttons, this fawn-colored wool velours is buttonless. The straight skirt is long. Soft stitched bands are tied at wrist and cuff—why hasn't it been done before? The hat is a mushroom shape of purple chiffon and tulle, faced (oh, well—chosen facing) with purple ostrich

(Middle, above) The designer who tailored this frock knew what he was doing—that is why he evidently took so little time to it. Black and white checked wool is gathered at the front and back of the waist-line; white flannel vest and finishings, and a windy black taffeta tie complete the effect. The blue straw hat, faced with blue taffeta, is embroidered in bright straws

(Left) One hardly knows what belts are coming to. These two little pseudo belts are cut in one piece with the back panel of the coat which has a very gracefully cut line. With this suit of tan gabardine is worn a natural colored leghorn hat, faced (for even a costume can't be neutral all the time) with nasturtium chiffon and crowned with nasturtiums

SMART FASHIONS for LIMITED INCOMES

Smart Women Haven't Yet Drawn Their Skirts Away from the Barrel Outline and Formal Afternoon Frocks Find Favor



shows a smart use of velvet and cotton corduroy. The perfectly straight coat is of green velvet corduroy, while the skirt is of light gray cotton corduroy. The coat is faced on collar, cuffs, and pockets with the gray corduroy. Shown with this suit is a sports hat which illustrates the tendency in the new sports hats to take on simple, dignified lines. They are usually either of straw or of the material of the sports costume, and are trimmed, if trimmed at all, very simply.

Top-coats insist, to a notable extent this year, that they shall have large patch pockets at either side, and collars and facings of a different material from the body of the coat. The coat shown

at the lower left is an excellent example of the prevailing mode in top-coats for every-day wear. It would be very smart in tan duvetyn, with collar and trimmings in navy blue duvetyn; the lining throughout might be navy blue crêpe de Chine. Many of the smartest of coats are very short, and the amount of fullness varies according to the style of the coat.

An interesting model shown in a recent collection of French importations was a one-piece frock from Bulloz, which is shown at the upper right. It is a combination of cinnamon brown broadcloth and navy blue satin. The three-quarters length sleeves are finished with deep



There are two facts here that one wants to note—that coats rival sweaters, and that contrasting colors and materials are striking up acquaintance, as here green velvet corduroy with light gray cotton corduroy

Conservatively but distinctly, this frock expounds the new mode, the barrel outline, curving in ever so little around the ankles; the overskirt is straight on the side opposite these two points, and it flares slightly

AS the season advances many new and interesting phases of fashion develop, and one of the most interesting is the return to favor, both in Paris and America, of the formal afternoon dress. It began, doubtless, with the edict in Paris that French women should not attend the theatre in evening dress; and so first Parisians, then Americans, turned their attention to the frock that is distinctly for formal afternoon wear. For the past few seasons it has been considered correct and quite in the mode to wear sports costumes in the afternoon.

Illustrated in the middle of the page is a simple frock for afternoon wear. It is a combination of white Georgette crêpe and filet lace, and, by the way, filet lace is the smartest lace of the season. The straight lines of the dress are broken by a loose sash belt of satin or velvet, either in black or in color. The hat shown with this frock is a good style of hat to wear with this sort of dress. It would be lovely in natural leghorn fancy, and an ostrich feather tawny might take the place of the flower fancy shown here.

THE PLACE OF THE SHORT COAT

Short coats of velvet, satin, silk, or wool jersey, will more or less replace the sweater. Some of them are designed on short Eton lines and are to be worn with summery dresses, while others take on the severer lines of regulation sports coats. The model illustrated at the upper left



The carefully planned wardrobe must have at least one frock (such as this of Georgette crêpe and filet lace) in which one looks feminine and appealing; it's being done

(Left) Top-coats stand by one thing and that is that they must have patch pockets; otherwise they may be not so full as this, fuller, or shorter, but this is a prevailing style

(Right) In sheer loveliness brocaded silks justify their popularity; here yellow silk brocaded in silver is sufficient to itself, with a silver tassel and a chiffon flounce added



cuffs of blue satin and the draped shawl collar is also of the satin faced in the broadcloth. The skirt conservatively but distinctly expounds the new mode, the barrel outline. The circular overskirt, which is straight at one side, runs into two long points at the other. The underskirt is of the navy blue satin and curls in ever so little around the ankles. The hat shown with this dress is a turban on modified military lines and is of blue satin.

THE MATERIAL POPULARITY OF BROCADES

Metal cloths, metal brocades, and metal laces will make a smart and constant appearance this season in evening gowns and dance frocks. They are so lovely in themselves that they require little or no trimming. Similar to the metal cloths and rival to them in popularity are brocaded silks, which are used in many of the smartest and loveliest evening and afternoon dresses; the model illustrated at the lower right shows a combination of yellow silk brocaded in silver. The only trimming is stitching done in finest silver thread, which outlines the waistline, the shoulder straps, and the drapings of the overskirt. A large silver tassel is made of the thread, too. The double underskirt is of yellow chiffon with a picot edge in silver, and through this shimmers a petticoat of silver lace. This combination of the metallic lace and the transparent chiffon is a very charming one indeed.



(Left) A little widow is a dangerous thing—especially if her little widow's bonnet is youthful in line and has a tiny bow where the veil is fastened to it

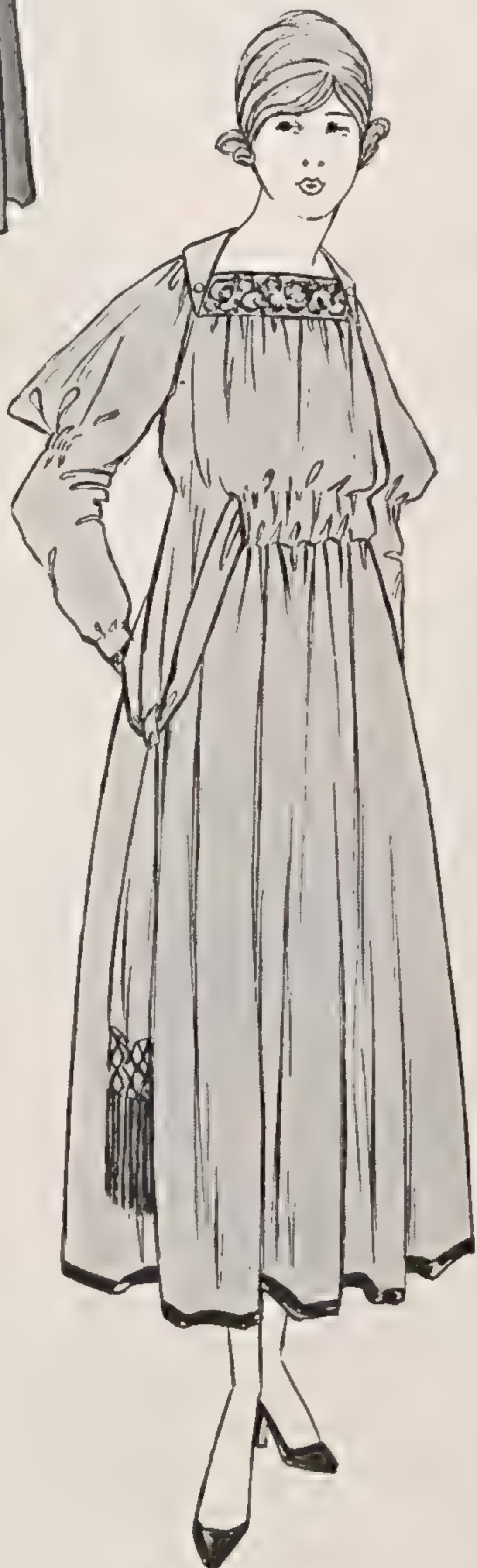
SOME OF OUR FROCKS GO IN LACE,

SOME SPECIALIZE IN EMBROIDERY,

BUT ALL HAVE INTERESTING SLEEVES



(Above) Now that they have committed themselves, and we know how they feel about it, sleeves think that they can go ahead and be as short as they like. This tea-gown likes them edged with skunk, which is used about the neck too. Then there is a green velvet overdress with green chiffon underneath, silver lace, and a coral pendant



(Above) This green mousseline tunic is simply overcome with gold embroidery; it makes the Parisienne inside it look like a little official of something altogether important—which is just what she wants. The underdress is green satin and is rather long and narrow, by which Margaine Lacroix administers another shock to our systems



(Left) Sleeves are getting almost too independent, and we who but a frock ago would have been unnerved at the mere thought of short sleeves, are wearing them with utmost savoir-faire. All sleeves aside, this Redfern dress is cream mousseline with motifs of lace embroidered with blue. There is a blue silk girdle, and the neck is outlined with roses

(Right) When Redfern takes embroidery in hand, things of this sort are apt to happen. This is a symphony in beige and blue, the blue being embroidery and a band at the lower edge of the skirt, and the beige being crêpe de Chine. One can't help noticing the sleeves; they are so different, especially just above the elbow, from what we were expecting

AND NOW THE SEPARATE SKIRT

Fashion Favors Them, So She Embroiders Some, "Barrels Others", Tucks Up a Few, and Here and There Reverses One



All those little lines are a series of minute tucks which end in dots made of black and biscuit-colored cord. The skirt is biscuit-colored wool twill, with a belt and side inserts of black satin; from Premet



No, really, her skirt is not on backwards. They are really doing that now—making the back and front of the skirt look as if they belonged to two different skirts. Jenny made this of beige gabardine, with self-colored stitching



This Jenny skirt has two things to get excited about. First, it has a fold of self-material—black crêpe satin—below the hips, and then it has a sash-belt tipped with monkey fur. The blouse is biscuit-toned Georgette crêpe



We shall have to watch these tunics; they are really getting serious. Royant puts one on a skirt of navy blue whip-cord and bands it with white satin braided in black. The belt is a sash with ends trimmed with satin and embroidery



Embroidery is threatening us on all sides; this black satin Royant skirt is simply surrounded by a black braid embroidery. Under those puffs the means to the wide hip—are black satin tassels

is rather a sash than a belt, (quite a number of sashes are now seen). It comes down a bit below the waistline in front and is tied in the back in a bow with two loose-hanging ends, which are edged with monkey fur.

VARIETY IN ONE SKIRT

In quite a few of the models there is a tendency to make the back of the skirt differ greatly from the front. This tendency is well exemplified in the beige gabardine skirt illustrated second from the left. In back it is laid in folds which extend from the waist to the hem. At the front, however, there has been attached an apron-like tunic which is edged with a band of self-colored stitching. The bottom is banded too. The blue whipcord model sketched second from the right on this page shows a true tunic which is bordered around the bottom and trimmed up the sides with an embroidery of black braid on white satin.

One Paris house seems to have a penchant for intricate embroidery and uses it again to trim the skirt at the upper right. In this case, however, the black braid is applied directly to the black satin of the skirt itself.

The model shown at the upper left has a novel trimming. The skirt proper is of biscuit-colored wool twill and the belt and insert at the side are of black satin. In the front, the top of the skirt is tucked in a number of minute tucks which end in a series of little dots, formed by sewing together and on to the skirt tiny lengths of black and biscuit-colored silk cord. The blouse which is shown with this skirt is of white Georgette crêpe, finely striped in coral. The hat of peanut straw has a crown made of many rows of narrow velvet ribbon.



Of all the many things that jersey cloth has done for us, this is one of the cleverest. The wide-hip line Jenny achieved by a stitched band of jersey cloth—rose, the color of the skirt—and the little insert in the girdle is black satin

THERE has recently been brought to New York a collection of separate skirts designed by some of the well-known couturiers of Paris. It seems that the couturiers have given more attention to the creation of separate skirts than has been their habit in other seasons, and quite a number of interesting ideas are advanced. The barrel is interpreted in these models in a number of different ways. For instance, the skirt opposite is made of rose-colored jersey cloth and the distension of the skirt at the hips is made permanent by means of a stitched band, which is attached to the skirt just below the hips. The band is sewed to the skirt through the middle only and is loose at the top and bottom. The belt of this skirt is rather unusual; it comes up in the front in a bib-like line above a little insert of black satin, to which are attached two black satin tassels. However, at the back where it fastens with two buttons, the belt is of normal height.

With this skirt is worn a coat that is very smart and new. Fashioned of black silk jersey, and edged with silver-colored silk cord, it has long and clinging lines.

A SASH-BELT AND MONKEY FUR

Somewhat the same idea is represented in a skirt which is from the same house and is illustrated at the upper middle on this page. The skirt is made of black crêpe satin, and there is a fold of this material about the skirt in almost the same position as that on the skirt illustrated below it. This fold, which is not stitched as is the fold in the model illustrated below it, is simply caught to the skirt through the middle. The belt of the skirt



(Right) For a skirt to be both plaited and barreled is an achievement. This one-piece frock is of pink India crêpe (a silk and cotton mixture). The soft little revers are of white batiste; the batiste vest and narrow panels are covered with square eyelets. Tassels of white china beads occur on the sash ends



(Left) Over a fashioned slip of green tussur, falling straight as a string from the shoulders, is dropped a tunic blouse of green Georgette crêpe, and—wait a minute—this blouse has soft yellow circles on it, yellow like the silk jersey of the collar and the square bib-like band. The skirt of this slip is plaited.

PRACTICALLY EVERY DESIGNER IS PUTTING IT UP TO US WHETHER WE SHALL SPEND SPRING IN A STRAIGHT OR A WIDE-HIP SKIRT; AND THEY ALL GIVE US A CHANCE TO WEAR AN ETON JACKET IF IT WILL MAKE US ANY HAPPIER

MODELS FROM O'DONOVAN



(Left) One is obliged to keep an eye on the three-piece costume this season. This blue serge suit is the victim of a sudden uncontrollable desire for an Eton jacket and short sleeves. It has small panels of lighter blue etamine, and a blouse of white batiste with the net ruffles that foam around everywhere now



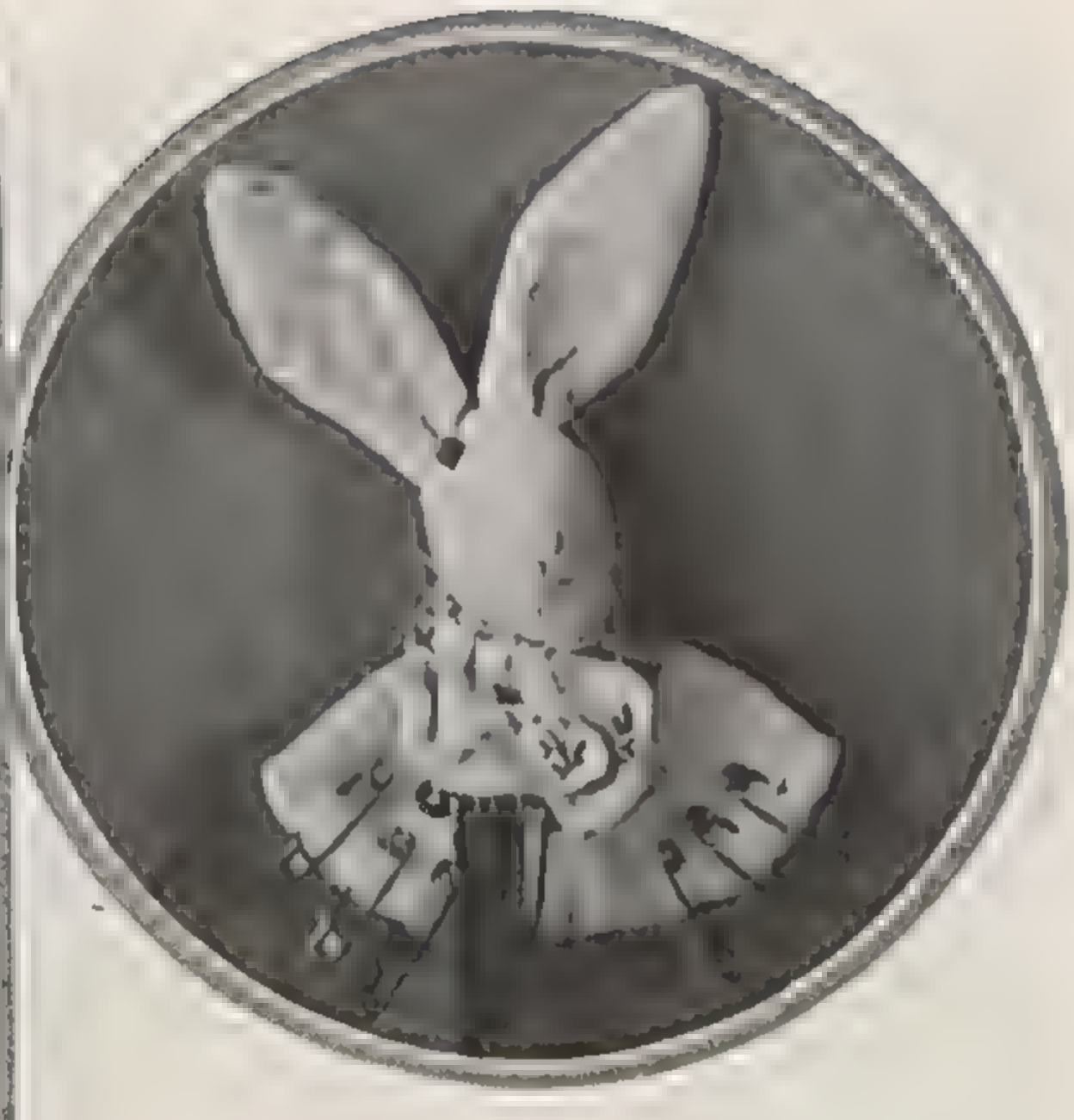
(Right) Strong as is its likeness to the three-piece suit shown below, this is in reality a one-piece dress. It is of blue serge; tunic and skirt are trimmed with military bands of black satin and white cotton braid. The wide crushed girdle is of black satin; the blouse is of ruffled white net banded with white batiste



(Above) When the fads and foibles of this troublesome world prove wearisome, it is good to have a comforting companion. What could be more soothing than a worsted bunny ball with ears pink-lined with flannel? 3½ inches in diameter, \$1



(Above) These packets contain a garden just waiting to be planted by some clever child. There are seeds of sweet alyssum, mignonette, bachelor-buttons, and poppies; complete, 50 cents. A pot of paper tulips may be filled with favors; 5¾ inches high, 50 cents



(Above) Even safety pins cease to be a commonplace when they are held by such an ingratiating creature as this white velvet bunny with pink satin ears, pink bead eyes, and pink nose and mouth. The safety pins he holds are gold-plated; 4 inches high, \$1



(Above) In the spring this fancy young man turns to making a garden of three pots of flowers (and the pots contain gifts); the doll is 18 inches high; \$18



(Left) This March hare has real method in his madness. He is made of wood and wears the smartest of sweaters and the neatest of boots; his brisk air conceals the fact that he is filled with ten small toys; 2 ft. high. Those carrots also have favors in them; \$14.



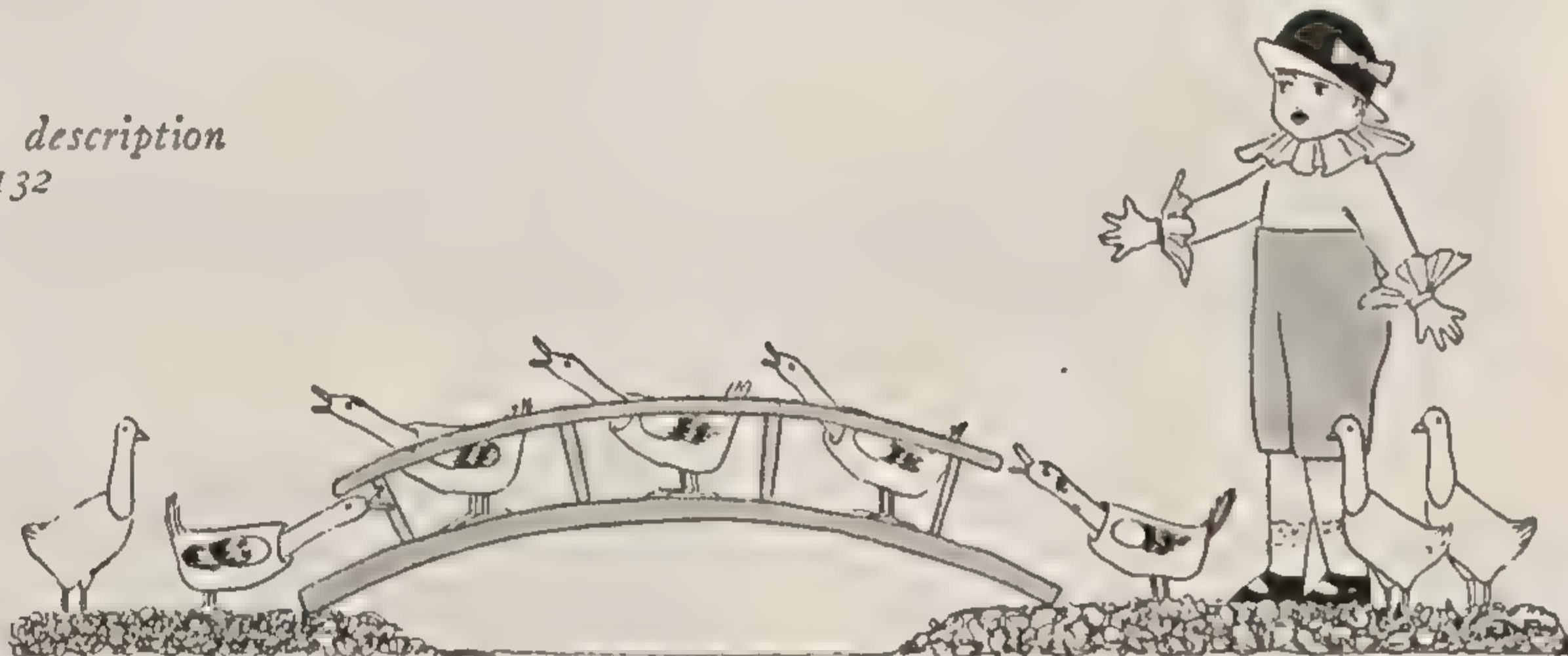
(Above) Mary, the well-known landscape architect, is here dressed in a black velvet bodice; doll 14 in.; she owns four plants in pots filled with gifts; \$18 to \$30, according to the number of gifts

A PAGE OF GOOD REASONS WHY EASTER SHOULD BE AN ENTIRELY SUCCESSFUL DAY



For more detailed description see page 132

A plush bunny is drawing a wagon overflowing with ribbon-tied favors. The merry party of three are wearing their gayest, and the postillion lady is very smart in pink and white. The ducks can bob their heads; centerpiece, \$25. The bunny is 18 by 9 inches



(Above) Those ducks bob their heads at their reflections in the mirror, which is the water under the bridge. The bridge is white, the ducks are yellow, and the whole is a centerpiece; \$15 to \$25, according to the number of ducks. Doll, 18 inches high



Even the very young and timid take an interest in the doubtful pastime of studying geography when it can be done under such ideal conditions. Here the world is filled with small toys; 5½ inches in diameter, \$1.50



One's Easter should be a success if one has a "grab bag"; a white bunny filled with the twenty surrounding toys, with a bell tied to his neck; 20 in. high; \$1.50



A very well-groomed painted bunny wears a red jacket and carries patent leather post-bags filled with small toys; 6 inches high, \$1.50. A pottery egg-set, including pepper and salt shakers is decorated; \$1.50

HERE IS A PAGE OF
COMPLETE EVIDENCE
THAT MARCH IS A
SPLENDID MONTH IN
WHICH TO BUY CHINA



(Above) On this compote and cake plate of English china is an old Sèvres design of pheasants in natural colors and pink roses on a blue border. This pattern comes in open stock sets; compote 8½ inches across, \$5; plates, \$25 a dozen

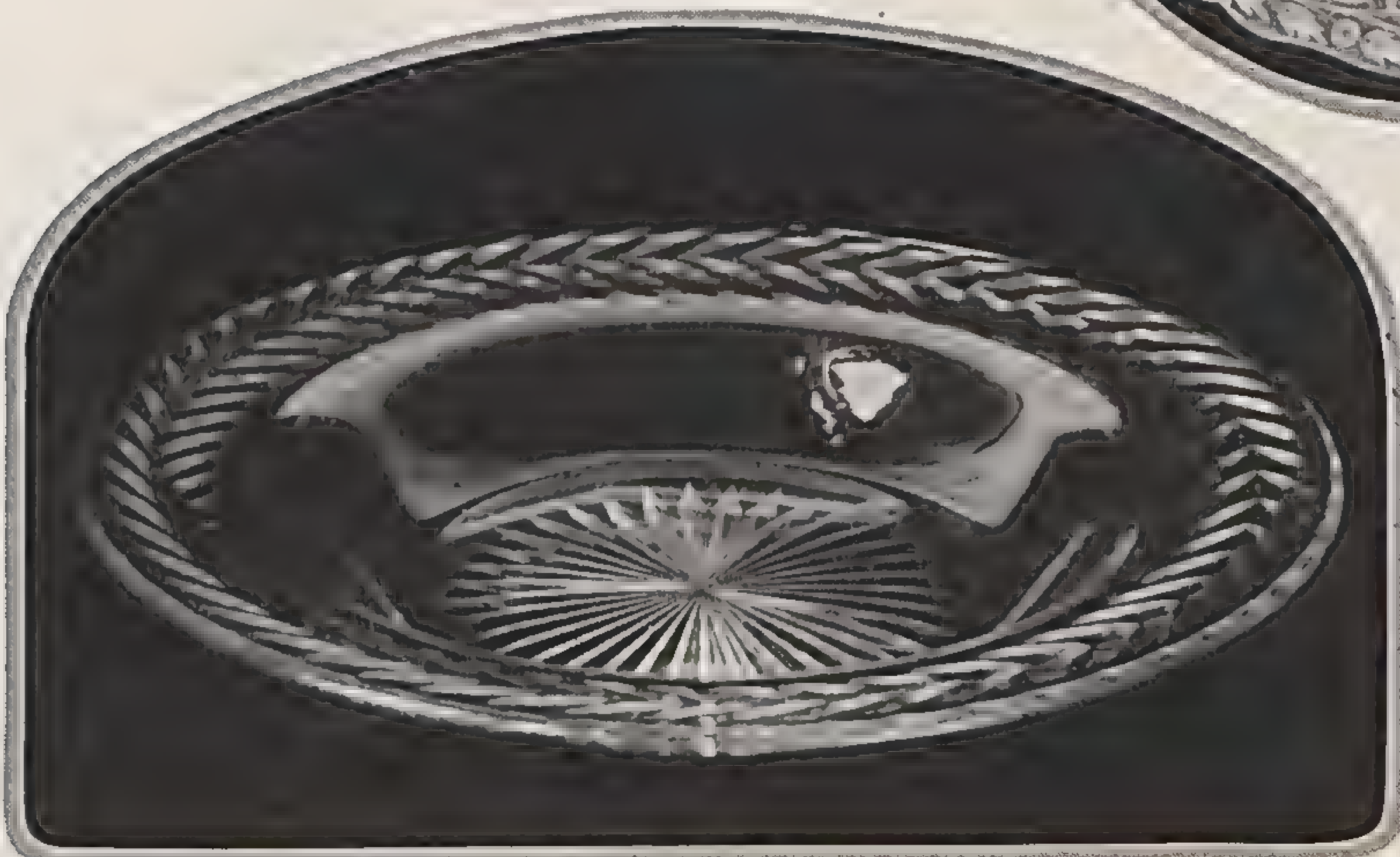


(Above) This modern Wedgwood dinner plate of ivory porcelain with its rim outlined with green lines has a basket design in colors; \$9.50 a dozen. The cup is also ivory Wedgwood decorated with a wreath of flowers; \$11.50 a dozen



(Below) For table use glass oyster or soup plates are now considered among the smartest of the smart. There is a laurel leaf design around the rim of this one and a star in the center; 11 inches in diameter, \$27 a dozen

(Left) Some Wedgwood porcelain seems to have acquired a pleasant taste for bright fruits and flowers. Against a blue-white background this plate has a gay basket; then it has a rim of dark blue, decorated; \$7.50 a dozen



(Right) A very new design arranges it so that one relish dish can do four things at once. The little flanges on each end are handles and the engraved floral design is a charming decoration; 10 inches long, \$10.50



(Above) Inexpensive glass now reproduces the old English Waterford glassware. Dishes such as the one shown here are slightly tinted in amber tones and look very much like the old Colonial ware; 8 in. wide, \$7.50

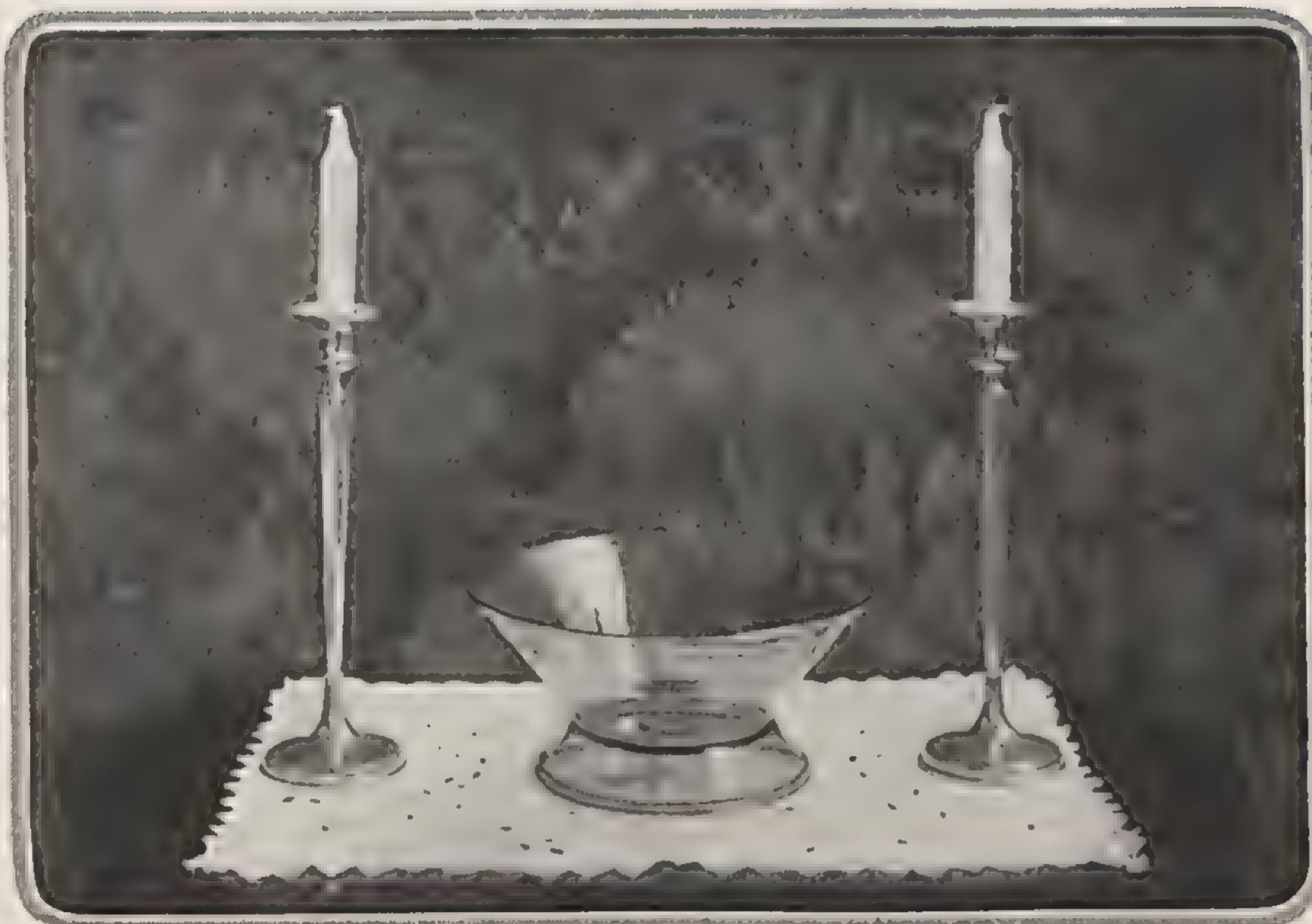
(Below) Covered compotes of ivory Wedgwood porcelain with a design of acorns; 9½ inches high, \$7.50 each. The compote in the middle is ivory Wedgwood, a reproduction of the John Flaxman ware; \$11.50

(Below) We think this is one of the nicest things on this page; this earthenware compote with Chinese figures in green, blue, and yellow, and four similar small vases; compote, 9 inches high. Set, \$31.50





(Above) One welcomes the simple dignity of Italian antique pottery. These are table decorations consisting of white candlesticks and compote containing decorative glass or alabaster fruit. Compote 13 inches long, \$20; candlesticks 15½ inches, \$20 a pair; fruit, \$1.50 each



These graceful silver candlesticks are charming for either the table or the mantel. Beside an amber-colored glass bowl they are a happy decoration for a small table or sideboard. Sterling silver candlesticks 10 inches in height, \$12 a pair; Venetian glass bowl, 9 inches in diameter, \$12

(Right) Those crackle glass iced tea sets have a sort of sparkling look. They come in sets of six glasses and a pitcher 9¼ inches high, all of which have plain glass handles, for \$5.95. The table is natural color willow and has a 30-inch top; \$15. Natural willow chair, \$16; seat cushion, \$3. A hand-woven rug in any color; 36 by 29, \$6

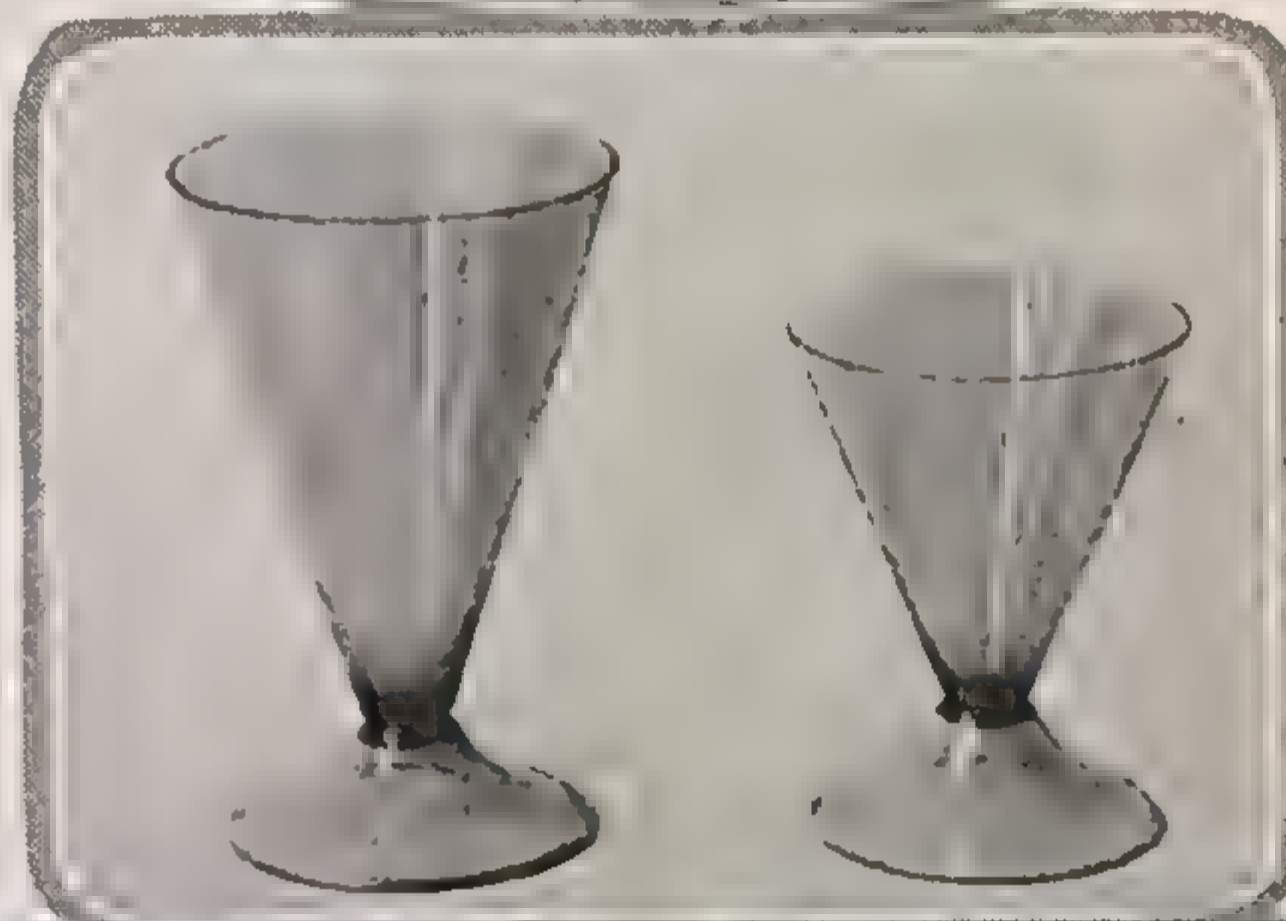


(Photograph below circle) We are becoming more and more fond of colored glass and seize upon every new form it takes—and it takes many. These goblets and champagne glasses may be had in blue, amber, and amethyst. Goblets, \$15 a dozen; glasses, \$12 a dozen

(Below) This salad set of domestic porcelain is very clever about having an octagonal bowl and plates decorated in colors on a white background. Could any summer home desire more? Set, \$6.50



(Below) As to our breakfast sets, modern art may come and modern art may go, but we will still find a set of undecorated ivory Wedgwood, made on simple, graceful lines, a joy; eleven pieces, \$15



(Below) There is something about the octagonal design and the hand-made blue lustre of these after-dinner coffee cups and saucers that is very decorative. The coffee pot is slimly elegant; set of six cups and pot, \$20



S E E N i n t h e S H O P S

AS one-piece dresses and long coats have been decisively predicted by Paris and confirmed by New York, it behooves the New York makers to bring forth great varieties both in style and in price. The woman of moderate income is always interested in a good model at a reasonable price, and finds it by no means easy to locate.

THE POPULAR CRÊPE DE CHINE

The dress shown at the upper left on this page may be worn on the street without a coat; it is a dress which is becoming and suitable to all ages. The material is a dark sea green crêpe de Chine of excellent quality, and the model combines plaits and tucks in an unusual manner. The bodice has a band over each shoulder made up of fine tucks running crosswise. The rest of the bodice is laid in perpendicular accordion plaits which start from the small shoulder yoke. A soft white Georgette crêpe collar turns back over a larger one of the green crêpe de Chine. Small green pearl buttons trim the bands of tucks on the inside, and continue on the skirt, outlining a square yoke over the hips. The skirt is accordion plaited and at the same time finely tucked horizontally; heavy green silk hemstitching adds further to the trimming of the dress. The belt, crossed at the front and tied in a loose knot at the back, is of the green crêpe de Chine; it may be had in beige, navy blue, and black.

GRADUATED TUCKS REAPPEAR

Very simple and smart is the dress at the upper right on this page; it is made of gray crêpe de Chine, for crêpe de Chine is one of the "standbys" of the spring season. A soft over-collar of white Georgette crêpe is banded with the crêpe de Chine, and there is a crêpe de Chine vest

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York

appearing between the two rows of buttons at the front of the bodice. This bodice and the sleeves are of gray crêpe de Chine; the loose arm-hole is bound with the same material; the sleeves are finished with self-covered buttons similar to those on the front of the bodice. Embroidery in two-toned silk trims the front of the bodice and the patch pockets on the skirt. The skirt is one of those loose, straight, tucked models that—because they are so becoming—appear in dresses of this character each season.

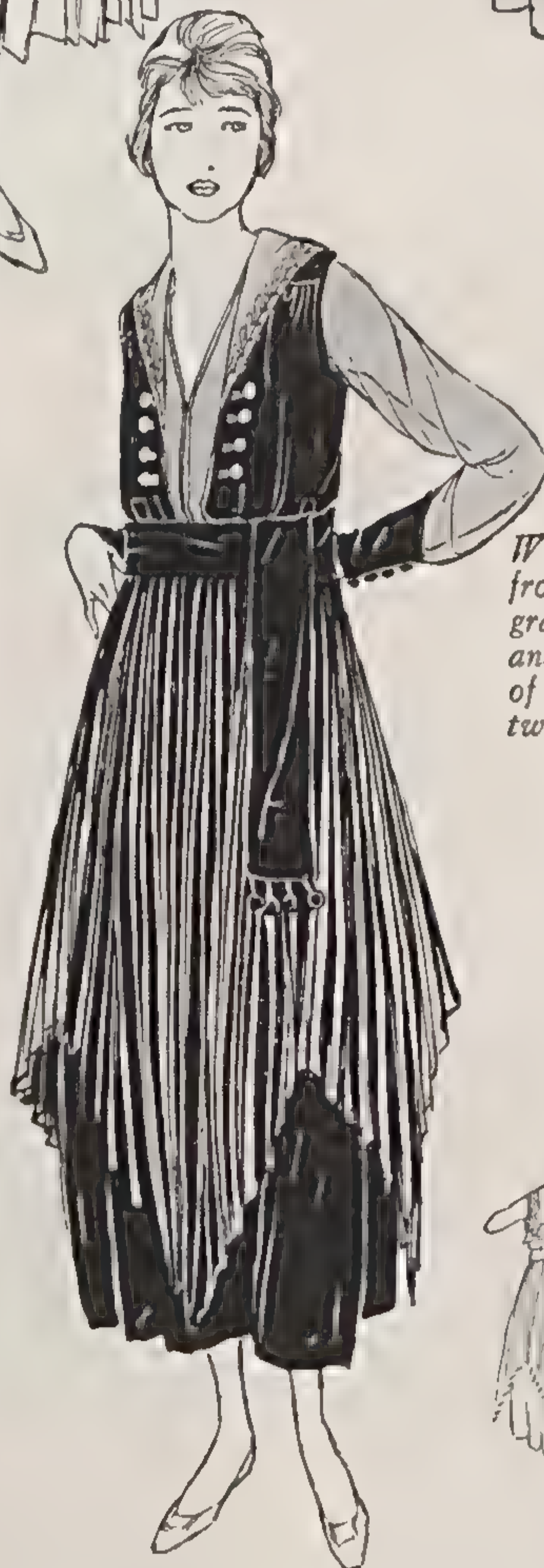
A dress suitable for street wear, sufficiently elaborate for afternoon use, and especially adapted to the large figure, is that at the lower left on this page. The foundation is of blue crêpe meteor; the overblouse, which exists only in front, is of Georgette crêpe of the same shade. The edges of this overblouse are ornamented with gold machine embroidery, French knots in bright red, and buttons of crêpe meteor. Above its two crêpe meteor tucks, the skirt joins a yoke of Georgette crêpe which is embroidered in a fashion similar to that of the bodice. Sleeves of Georgette crêpe continue the combination of materials, as they are finished with crêpe meteor cuffs.

THE RETURN OF THE TUNIC

It is not always easy to find a dress of such good value as that shown at the lower middle of this page. It comes in taffeta, in navy blue, or black. A soft Georgette crêpe collar, trimmed with silver braid, ends in a vest of the material. The taffeta bodice is decorated at either side of the front with buttons and self-bound buttonholes. The full knife-plaited tunic runs down in four points over the taffeta underskirt. Tied at one side is the simple belt, the ends of which terminate in four dangling balls of taffeta. One of the new notes of the spring



Here the popular crêpe de Chine, in dark sea green, constitutes its own trimming, for it is cleverly disposed, on this frock, in horizontal tucks and vertical accordion plaits; \$29.50



We welcome each season the frock with a skirt made in graduated tucks; here is a new and pleasant version of it, of gray crêpe de Chine with two-tone embroidery; \$29.50



(Right) Vests appear on many of the season's suits, and this particular rajah silk vest is very new. The suit is of white or blue serge; \$55. Hat of blue silk jersey and gold liséré; trimming of beige kid; \$12

(Left) That habit the designers have of combining materials, finds expression in a blue frock of crêpe meteor, with overblouse, sleeves, and skirt yoke of Georgette crêpe; the embroidery is gold; \$29.50

Nobody quite expected the tunic to re-appear, but it did. Here it is knife-plaited and cut in points. The taffeta frock it appears on is diversified by an embroidered sailor collar of Georgette crêpe; \$19.50

suits is shown in the model illustrated at the lower right on page 82; this feature is the open vest of rajah silk; rajah silk also faces the soft rolling collar of white serge,—for if this suit is intended for the south, it is made up in white serge; for street wear, it may be had in navy blue, with a white or colored vest. The coat has a long seam down the side front, and this seam turns back to form the waist-line under the arm; thus cut of the coat creates a slight fulness over the hips. Buttons of ivory finish, in two tones, are used at the sides and on the cuffs. The skirt is fashioned with groups of fine plaits in the front, back, and over the hips. The hat worn with this suit is of blue silk jersey faced with gold liséré straw. The trimming on the crown is an appliqué beige kid in bands and circles.

A COAT OF MANY TUCKS

Another good suit for spring is the blue serge at the upper left on this page. Groups of fine tucks run from the shoulders to the bottom of the coat. Between the two pockets on either side are buttons of blue serge. Overlapping the serge collar which ends in points on the shoulders is a collar of mustard colored broadcloth. From the belt downward at the center back run rows of buttons and button-holes. The skirt, made with a straight front, has a belt starting at either side of the front and running across the back; its slit pockets on either side are outlined with a seam which starts at the front panel. The hat worn with this costume is a blue straw braid edged with blue satin; the upturning brim is caught at either side with straw rosettes. This model comes also in brown.

A simple tailored suit is illustrated at the upper right on this page; the lines are straight and there is scarcely any fullness over the hips. The straight seams in front are trimmed below the waist-line with bone buttons in a tone to match the suit, and the outer seam is cut, below the buttons, in an unusual fashion, suggesting a pocket. This suit is made of blue burella cloth. The hat worn with it is of black milan with a satin band at the upper part of the crown and a black brush ornament of burnt goose extending down over the brim from the top of the crown.

An inexpensive coat which is nevertheless very smart is illustrated in the middle of the page. It is made of wool velours in navy blue, black, or mustard color, colors which are worn extensively this season. The deep collar and revers which fall over the shoulder may be worn fastened closely around the neck when motoring. The pockets are pointed, and the overlapping piece is fastened with a large button of bone. The belt, which holds in the slight fulness at the waist, buttons at

Tucks, employed in two sets of vertical columns, have distinct originality; the panels they form are accented with pockets above and below, and buttons in between; the suit is of blue serge; \$35. The hat of straw braid and satin comes in blue or brown; \$8

(Above) And again, a tailored suit. Here it is of blue burella cloth, simple in effect; its side pockets are not pockets, but a dissembling seam; \$33. The black milan hat has a just sufficiently erratic goose feather; \$14

(Left) A separate coat we must have, and we are comfortably collared if it is made like this one. It is of navy blue or black wool velours with splashy pockets; \$28.50. Hat in colors, \$8

one side. The hat worn with this coat is a very good shape for a young girl. The small mushroom brim is of blue satin while the foundation and curling crown is of milan straw. A burnt quill is stuck through the crown of the hat at jaunty angle, and finished with a small blue satin bow. This hat comes in all purple, brown, and blue.

An unusually good tailored blouse of white handkerchief linen, which may be worn with country skirts, is shown at the extreme lower left of this page. The wide collar and turned-back cuffs come in lavender, blue, or white handkerchief linen. The simply tailored front is fastened with buttons covered in material to match the collar, and hand-hemstitched down either side; the blouse is entirely hand-made. The hat shown with this blouse is one of the new shapes of the popular sailor. The outer edge of the brim is turned down slightly; the straw is black liséré, with soutache and black thread embroidery around the crown. The front is finished with a small black bow of grosgrain ribbon.

THE BLOUSE FOR THE OCCASION

A blouse especially adapted to outdoor wear is shown second from the right below. Made of radium silk, it has white collar and cuffs of white pussy willow silk covered with green printed circles. The bow at the front is of the same material; the blouse fastens with small pearl buttons. A tailored sailor hat accompanies it; the hat is of black liséré straw with a heavy band of black grosgrain ribbon in a tailored bow at the front.

A very fine hand-made French blouse appeals to the smart woman; and such a blouse appears second from the left, below. It is made of sheer white batiste with a finely tucked collar edged with filet lace. The front is trimmed with hand drawn-work and it is fastened with groups of three small buttons. The sleeves end in cuffs that turn back and are finished like the collar. At the back of the blouse the drawn-work is repeated.

THE BEAUTY OF FINE WORKMANSHIP

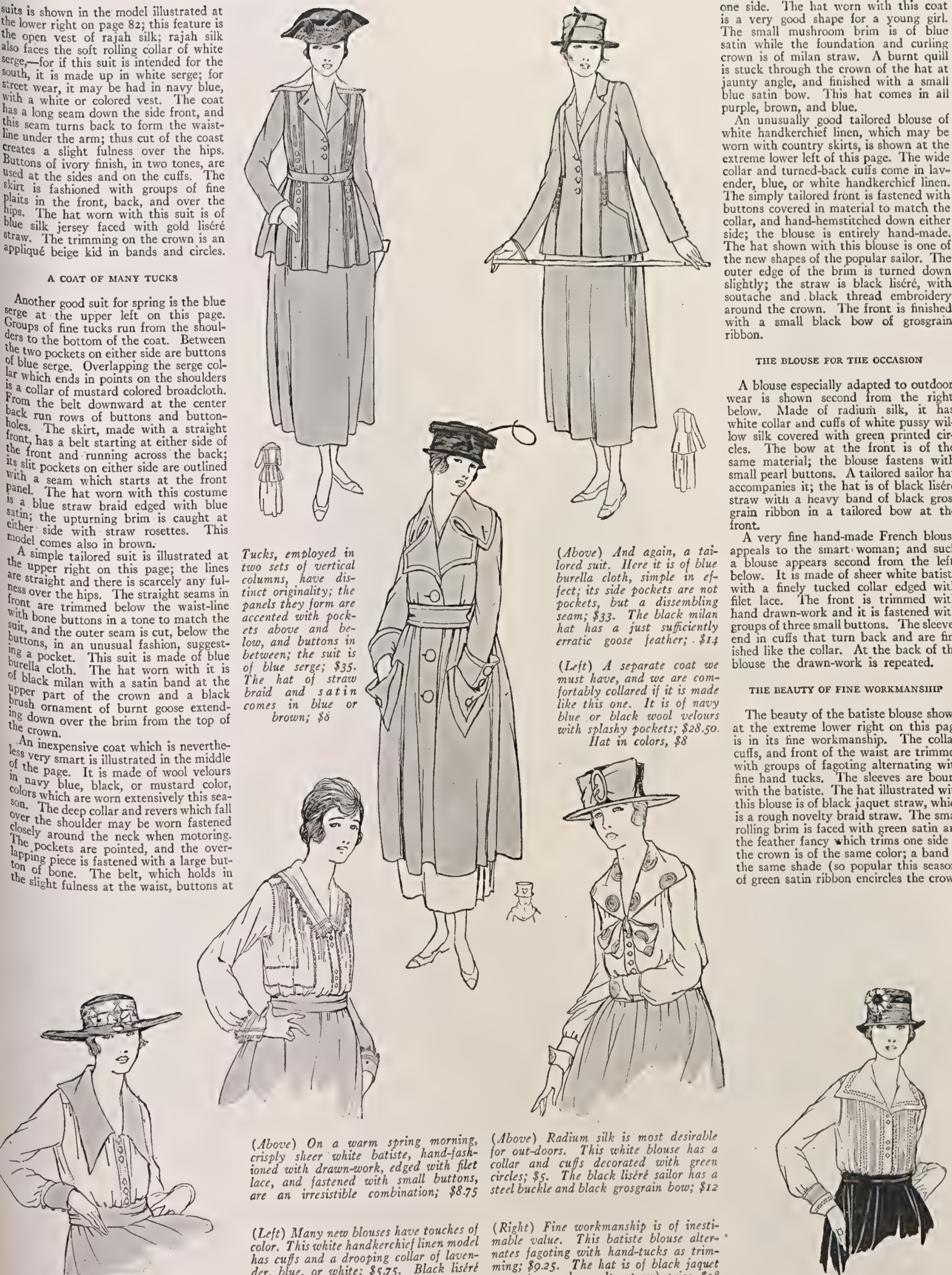
The beauty of the batiste blouse shown at the extreme lower right on this page is in its fine workmanship. The collar, cuffs, and front of the waist are trimmed with groups of fagoting alternating with fine hand tucks. The sleeves are bound with the batiste. The hat illustrated with this blouse is of black jaquet straw, which is a rough novelty braid straw. The small rolling brim is faced with green satin and the feather fancy which trims one side of the crown is of the same color; a band of the same shade (so popular this season) of green satin ribbon encircles the crown.

(Above) On a warm spring morning, crisply sheer white batiste, hand-fashioned with drawn-work, edged with filet lace, and fastened with small buttons, are an irresistible combination; \$8.75

(Above) Radium silk is most desirable for out-doors. This white blouse has a collar and cuffs decorated with green circles; \$5. The black liséré sailor has a steel buckle and black grosgrain bow; \$12

(Left) Many new blouses have touches of color. This white handkerchief linen model has cuffs and a drooping collar of lavender, blue, or white; \$5.75. Black liséré sailor with ribbon and embroidery; \$14

(Right) Fine workmanship is of inestimable value. This batiste blouse alternates fagoting with hand-tucks as trimming; \$9.25. The hat is of black jaquet straw (a rough novelty straw) price, \$18



The YOUNGER GENERATION



If one is thinking seriously of being a coachman when one grows up, one would do well to order suitable garb at once. This coat is of verdigris chevriot (green with a white hair-line). The hat of white straw is becoming, though its wearer—we hope—doesn't know it



Those of us who can remember the age of guimpes, recall the beatitude of a batiste affair, prim with starch, perky with Valenciennes lace, worn on terms of social equality with a dress of white handkerchief linen, deeply indebted to old-blue embroidery for charm



Playing position number three; ready, go. And the strong little rompers of tan linen with puritanical white linen collars and cuffs, never show an embarrassing disposition to rip under the decided stress of strenuous circumstances

The rosy illusions of youth are very satisfyingly expressed in the tangible form of rose serge coat with silk collar and cuffs, and a hat of pink picot ribbon; as if to make blue eyes bluer, as well as pink cheeks pinker, the hat is corded with blue

(Left) Six-going-on-seven feels a crying need for a jacket of pink gingham to go with the broad pink and white striped gingham frock. The soutache braid that decorates older and wiser frocks also decorates the tender juvenal frock

(Right) White dotted swiss, in just the right quantity, makes easy that difficult entrance into a roomful of people who are much older than six. Tucking, fillet lace, and white soutache embroidery give the final touch to assurance



VOGUE PATTERN SERVICE

At This Time of Year Fashion Moves So Fast that Patterns Must Be Cut Every Few Minutes to Keep Up With the Mode

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LONDON, E. C., ENGLAND: Rolls House, Breems Building

A complete description of these and the following patterns will be found on pages 100 to 104



Frock No. F3794. The peplum and pockets are cut in one piece and the frock is in but two pieces, for the smart frock is simple



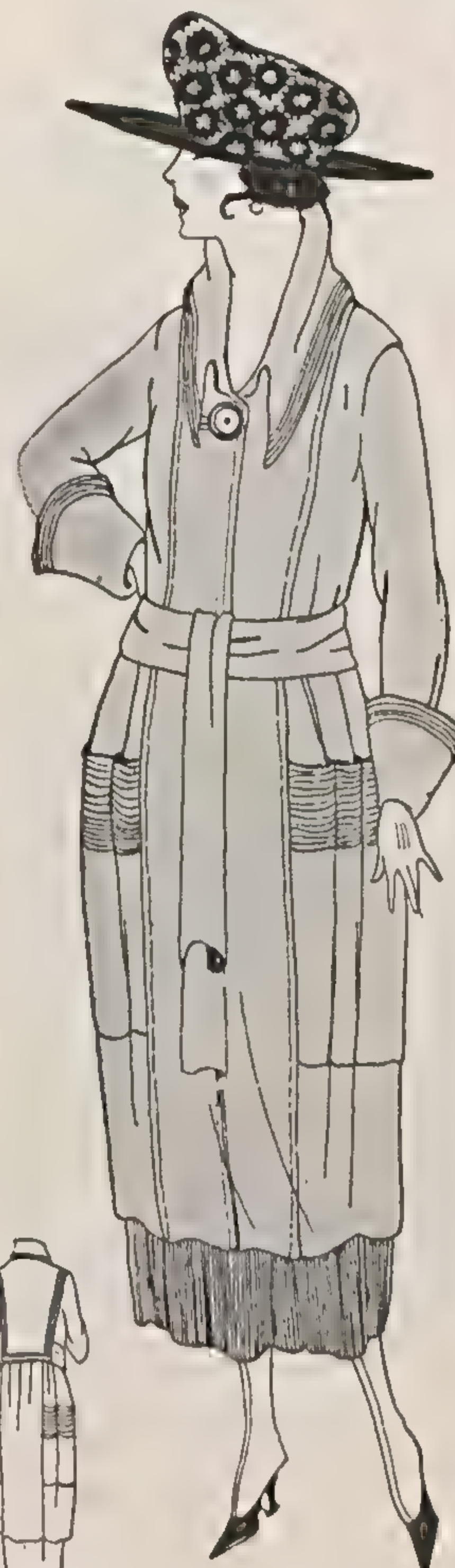
Waist No. F3796; skirt No. F3797. A blue serge frock trimmed with black satin patterned with discs of white in varying sizes



Waist No. F3792; skirt No. F3793. This blouse may be slipped on over the head or else opened on the side; rows of stitching trim the skirt



Waist No. F3784; skirt No. F3785. The overblouse and underblouse are included in one pattern. The tunic and skirt are in another



Coat No. F3791. Pockets may be utilized as they are here, to accent the barrel silhouette, which is the mode in highest favor with the new spring

THEY ARE ALL OF THE
SPRING MODE, THEY ARE
VERY SIMPLE, AND THEY
ARE ALL VERY SMART



Waist No. F3780; skirt No. F3781. A one-piece skirt and a blouse one-piece even to the collar, are worthy of attention



Waist No. F3708; skirt No. F3709. Over a two-piece underdress of tub satin is worn a chemise slip-on blouse



Waist No. F3774; skirt No. F3775. The waist is cut in one piece, and the new version of the draped skirt in another



Waist No. F3737; skirt No. F3738. The slip-on blouse is a favorite with the mode this season; its making is a simple matter



Waist No. F3749; skirt No. F3750. Over a blue sports skirt is an oyster-white slip-on blouse embroidered with Chinese motifs



Waist No. F3772; skirt No. F3773. The skirt simply cut in but four pieces is suitable for serge, satin, or tub materials

Frock No. F3744. The very useful pockets are cunningly concealed under the side front sections of a chiffon frock

A complete description of these and the following patterns will be found on pages 100 to 104



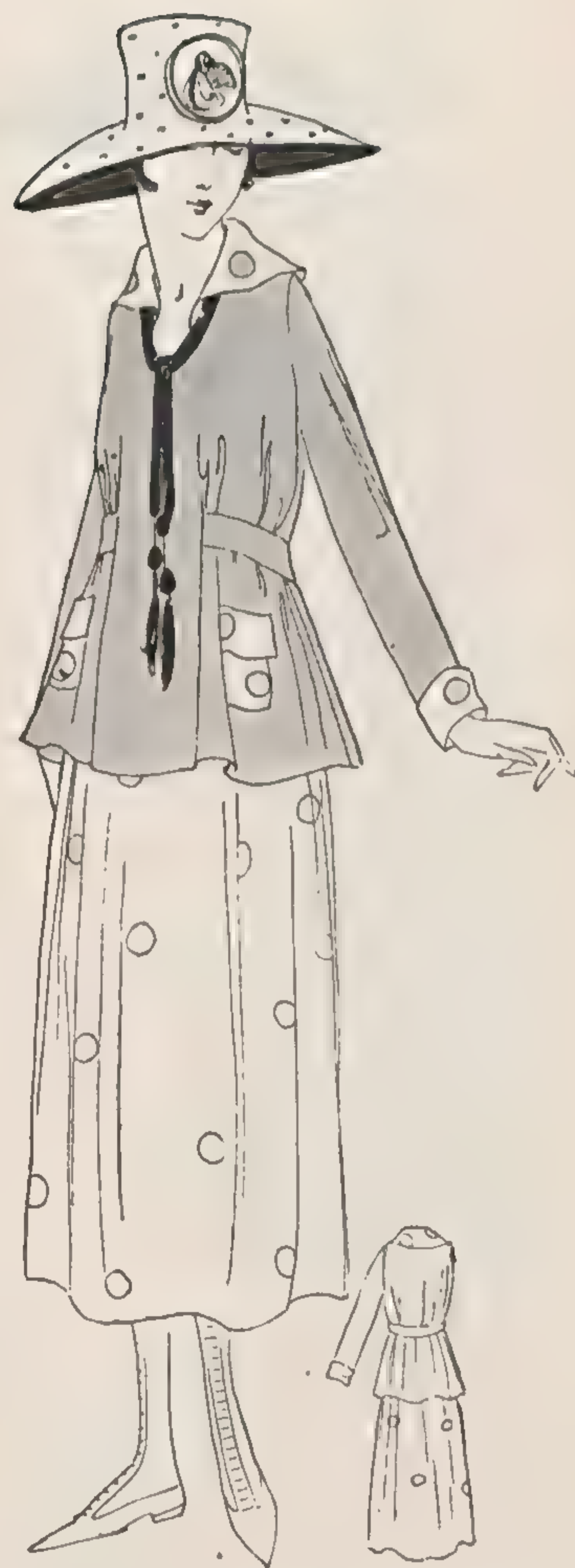
Frock No. F3776. The back of the frock is cut in one-piece and the front in another; therefore it is a good frock for sports



Waist No. F3314; skirt No. F3315. An afternoon frock of sand-colored Georgette crêpe and satin would be well made after this fashion



A complete description of these and the following patterns will be found on pages 100 to 104



Waist No. F3732; skirt No. F3733. A slim line is given by the front and back chiffon tunic; the width at the hips is derived from the peplum

Waist No. F3768; skirt No. F3769. A frock with separate yoke of chiffon or organdy is always a favorite for spring and summer

AFTERNOON FROCKS AND SPORTS COSTUMES INSIST ON THAT SIMPLICITY WHICH IS SMART

Frock No. F3734. The sleeves, the neck-line, and the side drape give this model claim to especial attention from seekers of smart and simple frocks



Waist No. F3764; skirt No. F3765. The overblouse may be of mulberry taffeta slipped on over head, the skirt of sports silk spotted in mulberry



Frock No. F3746. The new sports silks combine well in this slip-on frock. The pockets and the full skirt are banded with material to match the underblouse

Frock No. F3728. The frock of sand chiffon is hand-smocked, hung over a narrow underskirt of sand-colored satin, and trimmed with filet lace

(Left above) Waist No. F3239; skirt No. F3240. The overblouse which unites skirt and waist is included in one pattern with the underblouse

(Right above) Waist No. F3766; skirt No. F3767. The tucks draw attention to the width which is very modishly placed to give the barrel outline

Waist No. F3770; skirt No. F3771. Though it simulates the straight one-piece dress, this frock is in reality cut in separate waist and skirt



THE SMART BLOUSE IS TO THE TAILORED SUIT

WHAT THE POSTSCRIPT IS TO A WOMAN'S LETTER



Coat No. F3789; skirt No. F3790. Stitching calls attention to the hips and hem,—points of interest in the barrel silhouette of spring



Blouse No. F2880. This smart blouse has a high collar that is cut in one with the front



Coat No. F3762; skirt No. F3763. If the material is silk or wool jersey, the pockets and side front sections may be cut in one



Blouse No. F3290. This version of the frilled blouse believes in founding its frill on a round yoke



Coat No. F3714; skirt No. F3715. The front of the coat, the back, and the belt are cut in one piece, giving youthful lines to the figure



Coat No. F3710; skirt No. F3711. The suit of sports silk may be distinguished by collar and pockets of contrasting material



(Left) Coat No. F3754; skirt No. F3755. The front seams in this coat are placed to give becomingly slim lines



Coat No. F3760; skirt No. F3761. Thus may be made the country suit of silk jersey, crêpe, or sports silk, as one wishes



Coat No. F3752; skirt No. F3753. The lines of the back of coat and skirt are as unusual as are the front lines



Coat No. F3758; skirt No. F3759. A suit cut on distinctly tailored lines is suitable for either serge or sports silk



(Below) Blouse No. F3678. A becoming yoke and neck mark a blouse for Georgette crêpe with inserted vest of tub satin



(Left) Blouse No. F3403. The overblouse, for satin, and the underblouse, for chiffon, are included in one pattern

(Below) Blouse No. F3665. This blouse may either slip on over the head or be buttoned down the center front



TAILORED SUITS HAPPEN IN THE BEST-REGULATED
WARDROBES, AND BLOUSES ALWAYS HAPPEN WITH THEM

Coat No. F3684; skirt No. F3685. A suit of sports silk or of silk jersey may be effectively trimmed with cords or soutache braid



(Left) Coat No. F3651; skirt No. F3652. An English version of a Norfolk sports suit is distinguished and plain

(Right) Coat No. F3330; skirt No. F3331. When this suit is of blue satin, the trimming may be braid or machine-stitching



Coat No. F3319; skirt No. F3320. The collar and belt of the coat and the narrow yoke of the skirt are noteworthy features here



(Right) Coat No. F3291; skirt No. F3292. A suit on soft lines is easily handled by the amateur dressmaker

(Left) Coat No. F3686; skirt No. F3687. It simplifies matters in a pleasant way to cut the collar and the waistcoat in one piece

A complete description of these patterns may be found on pages 100 to 104

(Right) Coat No. F3682; skirt No. F3683. A coat designed to be becoming whether buttoned high or worn open at the throat

BLouses, CHEMISE OR OTHERWISE, AND SKIRTS, BARREL OR OTHERWISE,—IT ALL DEPENDS ON THE WEARER



Blouse No. F3680. The new collar, sleeve, and cuff go to make notable a blouse on French lines



Blouse No. F3681. The collar and front of the blouse are cut in one piece to give a becoming line



Blouse No. F3370. The becoming lines of the set-in vest and the arm yoke show hemstitching



Blouse No. F3141. Tucked sections make a dainty trimming on a dainty blouse of soft sheer batiste



Blouse No. F3677. Equally effective in crêpe de Chine or silk jersey is a sports blouse which slips on over the head



Blouse No. F3629. Overblouse which may be of satin, and underblouse, which may be of chiffon, are in one pattern



Blouse No. F3669. The collar is a convertible one and has an obliging way of becoming high or low at the wearer's will

A complete description of these patterns may be found on pages 100 to 104



Skirt No. F3154. A four-gored skirt, plain at the top, measures three and a half yards at hem



Skirt No. F3773. A four-piece version of the barrel skirt, suitable for serge or for sports material



Skirt No. F3687. A two-piece sports skirt with commodious pockets is hung from a raised belt



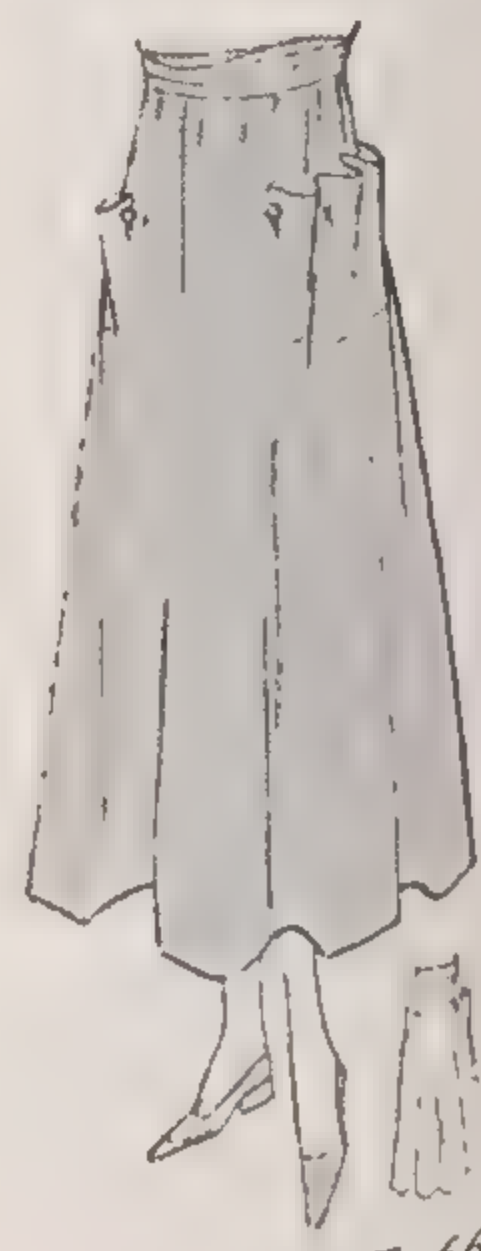
Skirt No. F3667. A one-piece skirt hangs from a yoke and its hem measures two and a half yards



Skirt No. F2755. A two-piece skirt, slightly circular, has a width of but two and a half yards



Skirt No. F3775. A one-piece version of that skirt which all who would be smart must wear, the barrel



Skirt No. F3668. A two-piece skirt has pockets cut in one with the front section smartly



the soup of the epicure



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Pure, strengthening beef and chicken stocks give a "backbone" to the soup. Select, fancy poultry, fresh fine okra (gumbo) grown specially for us, ruddy carrots and tomatoes, tasty onions, plump rice grains and delicate spices complete the blend—garnished to the King's taste.

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BRANCH AT CHICAGO



This miniature,
known as the
portrait of Mad-
am de la Croix,
shows Betsy
Bowen at an
early period of
her transition
from friendless
poverty to wealth
and fame as
Madame Jumel

WHAT THEY READ

WILFRID WILSON GIBSON'S choice of the poetic form for his "reveries" in the volume entitled "Livelihood" was determined, no doubt, by his feeling that the dramatic passion with which he seeks to invest these little fictional sketches could not properly be expressed in prose. Most of us perhaps feel the justice of Swinburne's rule that what can as well be said in prose should not be put into verse. On the other hand there are intense personal moods, moments of moral fervor, passages of highly dramatic passion, bits of impressionistic description that we are apt to think essentially alien to the prose form. Walt Whitman, the best of whose verse is utterly distinct from prose and unapproachably beautiful in its appropriate rhythm, was usually scrupulous to keep his most carefully written prose free from any hint of poetic form. If he had always striven as hard to exclude prose forms from his verse, he would have had a far higher technical standing as a poet. In one of his loveliest and noblest prose bits, indeed, he suddenly falls into strictly poetic rhythm, and indicates the change by the recognized typographical means. Some of Whitman's imitators among current writers of *vers libre* permit themselves a special form of rhythmic prose that does not have the movement of verse. Thus there is a tendency to disregard the distinction between verse and prose. Shakespeare, however, the first great writer of *vers libre*, for his later blank verse was very nearly such, went from verse to prose just as the proprieties of his matter seemed to require, and some of his noblest prose is deliciously rhythmic, as Hamlet's eulogy of man as the paragon of animals, and again Hamlet's phrases, "this brave o'erhanging firmament, this majestical roof fretted with golden fire." *Vers libre* in the hands of a master can be surpassingly lovely, but the thing looks so easy that we have a thousand men and women with ideas gained at second hand eager to proclaim themselves to the world through this medium, and obliging publishers are ready to issue those slender little volumes strictly at the expense of the would-be poets and upon terms that make loss to the publisher impossible. It is such indolent writers that excite the ironic criticism of Max Eastman. An encyclopædia, in twenty royal octavo volumes, of the worst verse ever written could easily be made up out of the new and prettily named books of "poetry" issued from the British and American presses within the last ten or fifteen years, and much would be in "free verse."

LIVELIHOOD, DRAMATIC REVERIES, by WILFRID WILSON GIBSON, has a genuinely appropriate title, especially as to the second line. Not quite all of these poems are directly related to the "livelihood" of the chief character, but nearly all are truly reveries, and their great merit lies in their dra-

matic quality, as their chief defect lies in their lack of lyric charm, in a treatment that disregards Swinburne's wise dictum that nothing should be put into verse that can be as well expressed in prose. Perhaps Mr. Gibson's reply would be the admission that his volume is deficient in poetic form, but the insistence that his reveries are too dramatic for prose, in which position he would doubtless be assailed by the writers of technical drama. As a matter of fact, some of these pieces fall far short of what we may reasonably demand when an author offers us verse, while others have a poignant dramatic interest that seems to necessitate the abandonment of prose. The very worst thing in the book is the altogether commonplace, and unlyrical rime dedication of five stanzas, "To Audrey." Perhaps the best of the reveries is "The Lamp," but hardly anything here equals the best of Mr. Gibson's earlier verse. (New York: The Macmillan Company, \$1.25 net.)

SEEING NEW YORK

NEW YORK CITY AND VICINITY, compiled and edited by FREMONT RIDER, puts into five hundred closely printed pages a vast amount of information for the tourist and much that might be useful to many residents. Mr. Rider frankly acknowledges his indebtedness to a famous model and also names many assistants in his work and others who have lent counsel. One learns here where to live and how, what to see, how to get about, and how to know the northern, the Long Island and the New Jersey suburbs. Central Park and the great suburban parks are discussed in sufficient detail, and museums, cathedrals, great public works, and the like are prettily described. As to the maps, those of Manhattan are in the main clear and satisfactory, but those of the suburbs are in several instances merely minute puzzles valuable only as indicating the general relations of parts. The criticism does not apply to the map of the Bronx and northern Manhattan section, though even here the names of minor streets are omitted, a matter of no small importance to the tourist. The book would have been the better for two or three carefully prepared pages dealing with the foreign quarters, which are referred to only incidentally. There is a satisfactory index, and a detailed table of contents precedes the text. (Henry Holt and Company, \$3.10 net.)

THE JUMEL MANSION, by WILLIAM HENRY SHELTON, adds a handsome volume of extraordinary interest to the library of historic New York. The Jumel Mansion, trebly notable and possessed of the triple names of Jumel Mansion, Roger Morris House, and Washington's Headquarters, after an eventful history of some hundred and thirty years, was purchased by the city

(Continued on page 94)



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WHAT THEY READ

(Continued from page 92)

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of New York in 1903 and became in 1906 a Colonial Museum, under the auspices of the Daughters of the American Revolution. Since that time, Mr. Shelton has been curator of the Jumel Mansion. The story of its vicissitudes which he presents has been compiled from a thorough study of original documents, and it sets at nought many popular fables connected with the romantic history of the old house, while at the same time presenting facts which fully justify the truism as to truth and fiction.

The first half of the book traces vividly and in detail, with many extracts from contemporary documents, the history of the house from its building, about 1765, by Roger E. Morris, a close friend of Washington. Its occupation by Washington as his headquarters, about ten years later, is recounted, and the story of its capture and occupation by the British follows. An interesting side issue is the chapter which sheds light on some of the century-old mysteries concerning the death of Nathan Hale.

From this point, the book is devoted to the intensely romantic story of Madame Jumel, from whom the house derives the name by which it is best known. Clearing away the mist of picturesque fables which have gathered around this strange figure, Mr. Shelton relates, with constant reference to authentic documents, the story of this remarkable woman, who, aided only by her own cleverness and beauty, rose from a pitiful girlhood of poverty unredeemed by honesty to the fame and fortune of her later years, both at home and abroad. He records the artifice by which she succeeded in changing her status from that of mistress to that of wife of Stephen Jumel and her skill in securing the possession of his estate after his death.

Her subsequent marriage with Aaron Burr, then an old man of seventy-eight, was perhaps the most famous event of her life. They soon separated, however, and from this period the eccentricities of Madame Jumel increased rapidly and her last years were passed under the cloud of unquestionable insanity. To this insanity, Mr. Shelton would attribute the larger part of those social conquests of which the old Madame Jumel loved to boast, and his story of the latest years of her life is, as he says, like a page from "Great Expectations."

The book continues beyond the period of Madame Jumel's death and recounts the history of that strange law-suit, in which her natural son, George Washington Bowen, disowned from infancy, attempted to gain possession of her estate. The brief "Afterword" makes an appeal for interest and assistance in the restoration of preservation of the fine old colonial house which has been the scene of such varied events. (Boston and New York: Houghton Mifflin Company, limited edition of 800 copies; \$10 net.)

WITH ESSAYIST AND CRITIC

JOURNALISM VERSUS ART, by MAX EASTMAN, contains four brilliant, solid, and significant essays distinguished for charm of style and freshness of view. In the first of these essays Mr. Eastman attacks the demoralizing influence of the magazines upon the illustrator's art. He accuses editors of driving illustrators to suppress whatever is strongly individual in their work, so that it shall please the largest possible number of subscribers. While thus insisting that the magazines discourage true self-expression by their illustrators, Mr. Eastman is far from approving the merely eccentric, the affected, the speciously rebellious. Nobody who has watched the steady decline of current literature in this country for the past fifteen or twenty years can fail to agree with much of his indictment. In

the second essay Mr. Eastman attacks with equal vigor and success the literary art of the magazines. He remarks, what all of us have seen, the workmanlike cleverness of much magazine writing, but deplores the unwillingness of the magazines to accept works of original self-expression not bearing the hall-mark of standardization. As elsewhere in our literature, we find in the magazines perhaps a higher degree of technical skill than they have ever before shown, but a singular lack of originality, freshness, and unpretentious power. "Lazy Verse" is the name that Mr. Eastman applies in his essay of that title to the flood of *vers libre* now coming from the presses of this country, and it happily expresses a fact, though, as Mr. Eastman acknowledges, free verse, when it is manifestly the inevitable mode of expression for author and subject, carries conviction and gives delight. One gathers at first from the essay entitled "Why English Does Not Simplify Her Spelling" that Mr. Eastman, as a natural revolutionist, goes in for spelling reform, but one soon finds his subtle and sound reasons for opposing many of the changes demanded by the reformers. The essays are so full of matter, and so entertaining in manner that it seems almost ungracious to cavil at the author's habit of overstatement and retraction, yet it savors somewhat of the defects that he finds in current literature. (New York: Alfred A. Knopf, \$1.)

AN APOLOGY FOR OLD MAIDS and OTHER ESSAYS, by HENRY DWIGHT SEDGWICK, comes with the authoritative recommendation of Owen Wister, and the essays have most of the virtues that Mr. Wister finds so attractive in his friend's work, but they proclaim even more distinctly the essayist's limitations. The essay which gives title to the volume is agreeably whimsical, but in so far as it is serious, it betrays the author's lack of sympathy with much that is best in womanhood and domestic life. As to his notion that "old maids" are peculiarly fitted for the education of youth, it might well be contended that the greatest peril to American education to-day is the absence from it of homely, natural, feminine influence, and the even more marked absence of the virile masculine element. Mr. Sedgwick has found something fresh to say "de senectute," and has had the courage to adopt the title and the dialogue form of his great exemplar. "On Being Ill" should send Mr. Sedgwick's readers to one of Lamb's most delightful essays on nearly the same subject. Perhaps the deepest note in these essays sounds in that entitled "The House of Sorrow." As to the essay, "A Forsaken God," it is chiefly an arraignment of democracy. Mr. Sedgwick seems to be of the same opinion as that distinguished Bostonian of rather more than a century ago, who declined to aid in separating New England from the Union, upon the ground that our disease was "democracy," which could not be cured by secession. Perhaps if the essayist would open his eyes a bit wider, he would discover that our disease is not democracy, but lack of genuine democracy. (New York: The Macmillan Company, \$1.50.)

PLAY PRODUCTION IN AMERICA, by ARTHUR EDWIN KROWS, although neither a complete handbook for the guidance of ambitious young dramatists nor a romantic treatment of the stage, is a book to interest and to inform a great variety of readers. What Mr. Krows undertakes to do in his four hundred pages is to show how plays are marketed, what happens when the director takes charge, the preparation of the stage in the matter of scenery, mechanism, and whatever else goes to make the

(Continued on page 96)



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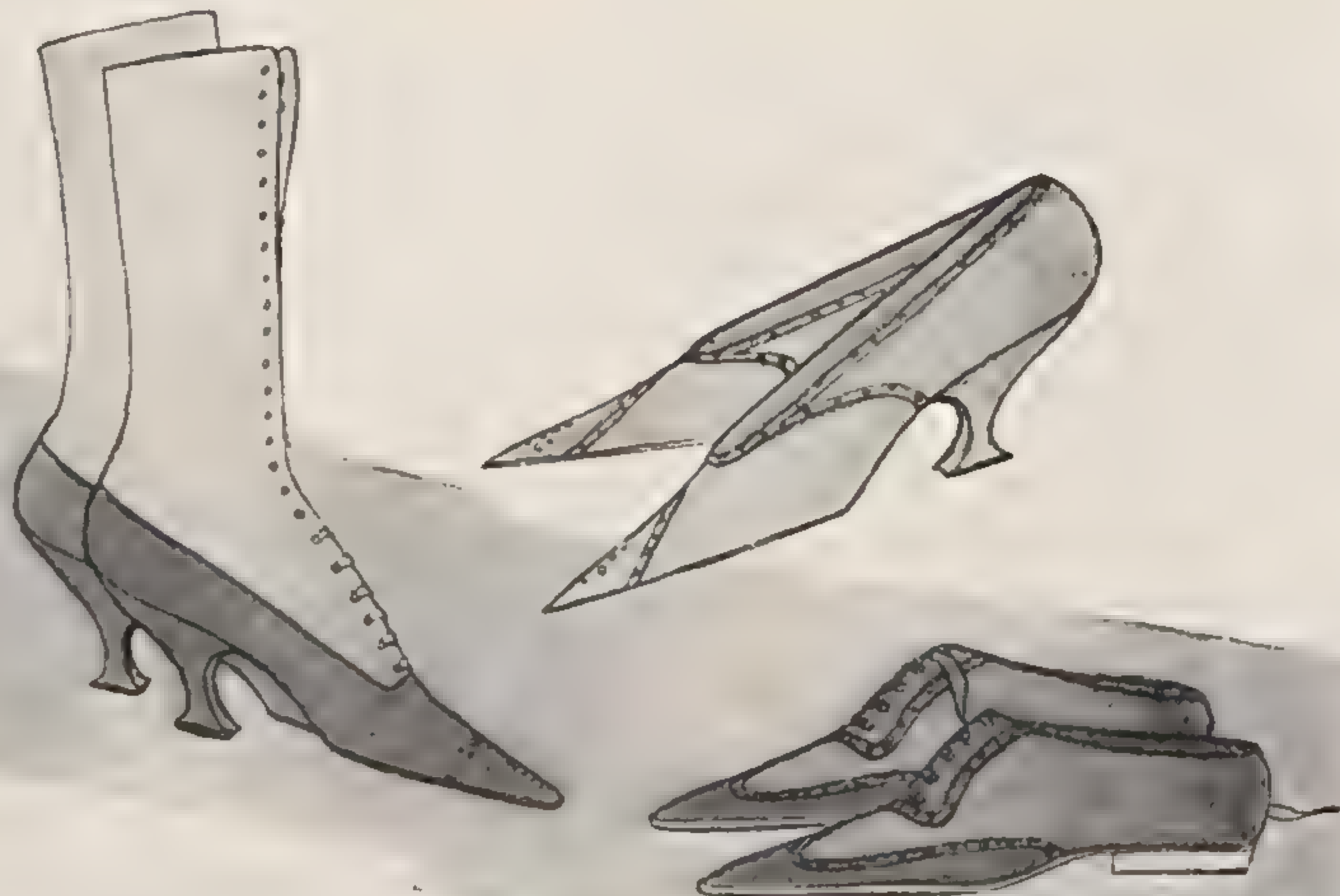


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WHAT THEY READ

(Continued from page 94)

presentation beautiful and convincing in its illusion, lighting, managerial activities, advertising, the disposal of tickets, and the opening of the doors to the playgoers. Why such a book has not before been written in America it is not easy to say, though one may hazard the guess that the activity in American play making and the growth of American acting within the last twenty years may account for this volume. Whatever the inciting cause, Mr. Krows deserves many readers, for he has done a notable thing in telling us all so much that most of us knew nothing about. His more than forty illustrations are not beautiful, but they do what pretty pictures could not have done—they really illustrate the text. (New York: Henry Holt and Company, \$2 net.)

THE REALM OF SCIENCE

THE LIFE OF THE CATERPILLAR, by J. HENRI FABRE, in the translation of ALEXANDER TEIXEIRA DE MATTOS, has the accustomed charm of the great French naturalist, and one inclines to add humorist, who lived so long in uncomplaining obscurity, and died a little over a year ago at the great age of 92. This is the first of Mr. Mattos's translations to appear since the death of the author; and the sixth volume that he has translated. The delightful humor of the author does not desert him in this volume, and, as usual, he is conservatively philosophic in the lessons for men which he draws from the conduct of insects. On the whole, the studies here set down with so much minute care seem to be somewhat less interesting than those recorded in several of the earlier books, as, for example, that on "The Mason Bees." Interest there is, however, even if now and then the padding seems a trifle thick, and the indication of the labor and care given to the study of the several caterpillars described, biographized, one may say, is astounding. The author's experiments to determine the source of a certain insect virus involved something that approached self-torture, but he tells the tale with lively humor. As usual, Mr. de Mattos gives us the Frenchman's matter in sound and idiomatic English, with now and then an excursion into mild slang. He has made a delightful book. (New York: Dodd, Mead and Company, \$1.50 net.)

ALAYMAN'S HANDBOOK OF MEDICINE, by DR. RICHARD C. CABOT, of Boston, whose "What Men Live By" has proved a moral tonic to many readers, grew out of the author's lectures to social workers, but the book is of far wider appeal than its origin implies. In a volume of about five hundred pages in large, clear, liberally leaded type, the author gives the broad essentials of human anatomy, discusses in popular fashion the commoner diseases of the more important organs, indicates conspicuous symptoms, lays down some dietary principles, but does not enter into an elaborately detailed discussion of remedies, though he does recommend treatment. In addition to strictly practical matter, Doctor Cabot discusses some curious phenomena of his subject, and, indeed, his treatment of every topic is such that the book is likely to have a living interest for every intelligent lay reader. This treatise furthermore is not only interesting, but entertaining and even amusing. Perhaps the characteristic of the book that will most strongly impress the lay reader, and possibly cause the professional reader to purse the mouth in something like disapproval, is Dr. Cabot's optimism. He assures us that a good many of the ailments which terrify mankind are really not to be taken so seriously. This, indeed, is a book that is certain to earn its author the most cor-

dial hatred of all quacks. (Boston and New York: Houghton Mifflin Co., \$2 net.)

BY-PRODUCTS OF WAR

A WOMAN AND THE WAR, by the COUNTESS OF WARWICK. That socialistic aristocrat, whose home is the huge castle of Warwick, the "king maker," brings together in her volume entitled "A Woman and the War" many short essay-like articles on subjects suggested by the vast conflict now halfway through its third hideous year. Perhaps the most significant thing in the volume is the opening chapter on King Edward and the Kaiser. Other subjects discussed are drink legislation, the war and marriage, nursing, in which essay the Countess takes a shot at the aristocratic young women who have been the occasion of something like scandal when at army hospitals, on the work of women on the land, on the sacrifice of youth as food for powder, on race suicide with a keen glance at birth control, on socialistic care for children, and upon Anglo-American friendship. These essays are the work of a woman strongly democratic by conviction and temperament, thoughtful, though sometimes rather shallow, earnest, generous, vigorous rather than distinguished in style. She hates war and does not hate the Germans, though holding their government responsible for the present conflict. As to America, she is glad that we have kept out of the struggle and generous in her appreciation of our motives for preserving neutrality. (New York: George H. Doran Company, \$2 net.)

WAR BREAD: A PERSONAL NARRATIVE OF THE WAR AND RELIEF IN BELGIUM, by EDWARD EYRE HUNT, devotes considerably more than a third of a large volume to the author's personal experience in reaching the continent of Europe through waters thick with mines, in visiting Germany, in seeing the retreat of Belgian refugees into Holland, in watching the bombardment of Antwerp. In due time he saw a German provisional government set up in Belgium, and then he was assigned to the relief work of the American committee in Antwerp. This double story is told with humor, point, moderation, and impressive effect. One gathers that Brand Whitlock, who has been warmly praised for his devotion to duty, is temperamentally unsuited to the work thrust upon him in Belgium; if so, his sticking to his post is all the more creditable. Cardinal Mercier, belittled by some who have come back to us after relief service in Belgium, seems to have made a strongly favorable impression upon Mr. Hunt. Of course Mr. Hoover appears in this volume, as elsewhere, the tireless and inspiring spirit of the great and noble work which the relief organizations are carrying on in the war-zone. (New York: Henry Holt and Company, \$2.00 net.)

A BRIEF HISTORY OF POLAND, by JULIA SWIFT ORVIS, Associate Professor of History in Wellesley College, puts the essentials of the subject in about three hundred and fifty small pages of rather large leaded type. The author frankly disowns the study of original sources and gratefully acknowledges her indebtedness to those who have made such studies in Polish history. Her book, in fact, is a "tract for the times," written to meet the needs of those whose interest in Polish history has been whetted by the prospect that Poland, oft partitioned among rapacious neighbors, may emerge from the present war a reconstituted kingdom under approximately self-governing conditions. The author writes well and clearly, and she seems to have

(Continued on page 98)



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WHAT THEY READ

(Continued from page 96)

grasped her complicated subject with the firmness of one acquainted with the facts, their significance, and their relations. Extreme condensation, however, necessitated by the limitations of space, have condemned her at places to the mere recital of dry facts, though elsewhere she has managed to be interesting in spite of the conditions imposed by her task. Polish history, as thus crushed into small space, seems much of the time a heart-breaking succession of vain wars, stupid ambitions, and brutal partitions. (Boston and New York: Houghton Mifflin Company; \$1.50 net.)

TALES OF THE GREAT WAR, by SIR HENRY NEWBOLT, contains six sets of true stories dealing with the conflict on land and sea. Sir Henry Newbolt is best known to American readers, and to far too few of such, by his poems, into which he sometimes puts a poignancy of feeling along with a rare restraint that give the best of his work a highly distinguished character. These stories tell of a subaltern's adventures in ordinary trench warfare, of adventures of warring airmen, the awful British marine defeat off Chili, and the ample revenge off the Falklands, the story of the German cruiser, *Emden*; there is something of the larger war movements on the western front in the early weeks of the struggle and of the battle of Jutland. Sir Henry writes with simplicity and realism, without bitterness, and with evidence of understanding the business in hand. For illustrations, the book has seven agreeable colored plates and more than thirty black and white drawings by Norman Wilkinson and Christopher Clark. It is a book to interest and inform both old and young. (New York: Longmans, Green and Company; \$1.75 net.)

TELLERS OF TALES

THE FIVE-BARRED GATE, by E. TEMPLE THURSTON, which fetches the author's fictional works almost up to a score, seems to have been suggested by Mr. George's brilliant and nauseously unpleasant story entitled "The Second Blooming." Mr. Thurston, like Mr. George, would have us believe that marriage for most has its crucial period leading easily and naturally to a break and a remating, but Mr. George is at best a doubtful friend of the permanent monogamous union, while Mr. Thurston's novel seems to indicate that he at least recommends deliberation in trying the other thing. After writing so many novels, Mr. Thurston has apparently given up the hope that he may once have entertained of writing a great one or even a thoroughly good one. What he gives us in "The Five-Barred Gate" is a workmanlike piece of fiction with a genuine dramatic interest, and a good deal of philosophic padding, some of which entertains while much merely bores. He does not conceal from readers the fact that he has plucked out the heart of woman's mystery. With a cryptic smile, he looks the reader in the eye, as who should say, "Now's your chance to learn about women from me, and you may take my word for it that I'll furnish no misinformation." To tell the truth, Mr. Thurston's fiction is better than his philosophy, though sometimes the two are one, while his tags of epigram, intended to give a whip-lash snap to the ends of chapters, too often prove upon examination to be mere artful commonplaces. (New York: D. Appleton and Company; \$1.40 net.)

HELEN, by ARTHUR SHERBURNE HARDY, soldier, mathematician, diplomatist, novelist, is a romantic tale of missing heirs, concerning itself, as usual with the work of the author for twenty

years past, with both sides of the Atlantic. The story opens most agreeably with a meeting between an American traveler and a delightful American boy and his older and more delightful sister. Eventually the scene is transferred to the United States, though the closing part of the book again shifts to Europe. Mr. Hardy, now in his seventy-first year, writes with the old-time ease and simplicity that gave popularity to his earlier novels, "But Yet a Woman," published a generation ago, and "The Wind of Destiny" and "Passe Rose" dating three and six years later. The last-named novel was the latest of Mr. Hardy's to win considerable popularity, though he has since published others marked with his characteristic charm, but a little away from the fictional taste of the new generation, as is this new work. (Boston and New York: Houghton Mifflin Company; \$1.35 net.)

THE CRUSHED FLOWER AND OTHER STORIES, by LEONID ANDREYEV, has been translated by Herman Bernstein. In these Russian stories in a volume taking title from the sympathetic child study, called "The Crushed Flower," the translator has done his task in workmanlike fashion, with the result that we have a set of characteristic Russian tales expressed not in that repellent alien English so often offered to us by translators, but in English as idiomatic as that of native British or American story tellers. This volume contains four short stories and three rather long ones. Stories these curious fictional bits, long and short, must apparently be called, but they are rather studies of human life, some of them highly symbolistic. They are mainly without incident, and such incidents as they have are put in not for the sake of dramatic interest, but for the purpose of accentuating human character, human relations, and the author's philosophy. Nobody cares that the other man in the triangular situation kisses the wife of his friend, except for the sake of that "Crushed Flower," the little son, so lovely, pathetic, and natural a figure. One story is a poetic illustration of ophidian nature. Another and a long one, analyzes Judas Iscariot's soul. Still another shows us a decent Hebrew trader's preoccupation with his toothache on the day when Jesus was crucified. These tales contain nothing for the reader seeking the amusement furnished by a well-told story of adventure, a bit of humor, a sketch of character. They have their own detailed realism, however, since Andreyev is a minute observer of trifles as of larger things. He writes, indeed, for the reader's more serious moods, for the reader patient to see the inner significance behind the symbol. Meanwhile the description of Ben-Tovit's toothache almost sends one to the dentist. (New York: Alfred A. Knopf; \$1.50 net.)

THE SECRET TRAILS, by CHARLES G. D. ROBERTS, brings together ten of Mr. Roberts' wild wood stories, and with them a few of somewhat different type, contributed to various periodicals within the last three years. Mr. Roberts has become so much an adept in tales of the Canadian woodlands that it is believed he can dictate one to his stenographer while eating breakfast, reading the newspaper, or listening to a symphony. Use and wont, however, have not made him careless, and he manages to invest his tales with picturesque interest and a significant atmosphere. This time he has crossed the Atlantic for a story, and shown us the gallantry of a Belgian war dog. He has also given us a story of the aigrette hunters, and one in which a game cock figures. Paul Bransom's illustrations are of very unequal merit. (New York: The Macmillan Company; \$1.35 net.)

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PATTERN DESCRIPTIONS

The descriptions for the patterns illustrated on pages 85 to 90 are given in full below; the patterns are described in the order in which they appear on the page, beginning at the upper left of the page and reading across

PATTERNS ON PAGE 85

FROCK NO. F3794.—For the frock in medium size: 2 yards of 36-inch material for underwaist; 4 yards of 40-inch material for overdress. The skirt is 36 inches long and 2½ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. F3784; SKIRT NO. F3785.—For the waist in medium size: ¾ of a yard of 40-inch material for overblouse; 1½ yards of 40-inch material for underblouse and sleeves; ¾ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2 yards wide at the hem. For the skirt in medium size: 2½ yards of 40-inch material for underskirt; 2½ yards of 40-inch material for tunic. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. F3796; SKIRT NO. F3797.—For the waist in medium size: 2¼ yards of 40-inch material; ¾ of a yard of 36-inch material for lining; ¾ of a yard of 36-inch material for top collar; 1½ yards of narrow ribbon for belt. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2¼ yards wide at the hem. For the skirt in medium size: 3 yards of 40-inch material; ¾ of a yard of 40-inch contrasting material for pockets. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. F3792; SKIRT NO. F3793.—For the waist in medium size: 2½ yards of 40-inch material; ¾ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2 yards wide at the hem. For the skirt in medium size: 2½ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. F3791.—For the coat in medium size: 6¾ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, \$1.

PATTERNS ON PAGE 86

WAIST NO. F3780; SKIRT NO. F3781.—For the waist in medium size: 2½ yards of 40-inch material; 1½ yards of 27-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2 yards wide at the hem. For the skirt in medium size: 2½ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. F3708; SKIRT NO. F3709.—For the waist in medium size: 2½ yards of 40-inch material for overblouse; 2½ yards of 40-inch material for underslip; 2½ yards of cord. The skirt is 36 inches long and 2½ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. F3774; SKIRT NO. F3775.—For the waist in medium size: 2 yards of 40-inch material; ¾ of a yard of 40-inch material for collar and vest; ¾ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 1¾ yards wide at the hem. For the skirt in medium size: 2½ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. F3737; SKIRT NO. F3738.—For the waist in medium size: 2¼ yards of 40-inch material; ¼ of a yard for vest; ¾ of a yard of 36-inch material for lining; 2¼ yards of trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2¼ yards wide at the hem. For the skirt in medium size: 2¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. F3744.—For the frock in medium size: 5¾ yards of 40-inch material; 3½ yards of ½-inch trimming. The skirt is 36 inches long and 2½ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. F3749; SKIRT NO. F3750.—For the waist in medium size: 2½ yards of 36-inch material; ¾ of a yard of 4½-inch banding; ¼ of a yard of 27-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 3 yards wide at the hem. For the skirt in medium size: 3½ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. F3772; SKIRT NO. F3773.—For the waist in medium size: 2½ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 1½ yards wide at the

hem. For the skirt in medium size: 2½ yards of 40-inch material; 2½ yards of 4-inch haircloth. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. F3776.—For the frock in medium size: 4¼ yards of 40-inch material; ½ yard of 36-inch material for vest; 1 yard of 40-inch material for underwaist. The skirt is 36 inches long and 2½ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. F3314; SKIRT NO. F3315.—For the waist in medium size: 2¾ yards of 36-inch material; ¾ of a yard of 27-inch striped material; ½ yard of 36-inch material for lower cuff, vest and collar; 1½ yards of 36-inch material for waist lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 4 yards wide at the hem. For the skirt in medium size: 3½ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 87

FROCK NO. F3734.—For the frock in medium size: 6¼ yards of 36-inch material; 1 yard of 36-inch material for facing skirt and revers; ¾ of a yard of 42-inch material for sleeves; ¾ of a yard of 2½-inch banding for belt; ¾ of a yard of 27-inch material for collar; ¼ of a yard of material for chemisette; ¾ of a yard of banding ¾ of an inch wide for sleeves; 1½ yards of 27-inch lining. The skirt is 36 inches long and 2¼ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. F3732; SKIRT NO. F3733.—For the waist in medium size: 1¼ yards of 40-inch material; 1¼ yards of 40-inch chiffon for sleeves and back and front plaited sections of the waist; ¾ of a yard of 36-inch material for foundation for plaited sections; 1½ yards of trimming for neck; 1 yard of trimming for sleeves; ¾ of a yard of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2¼ yards wide at the hem. For the skirt in medium size: 2½ yards of 40-inch material; 1¾ yards of 40-inch chiffon for cascades; 1½ yards of trimming for peplums. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. F3768; SKIRT NO. F3769.—For the waist in medium size: 2¾ yards of 40-inch material; ¾ of a yard of 36-inch material for collar and vest; 2¼ yards of trimming; ¾ of a yard of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 1¾ yards wide at the hem. For the skirt in medium size: 2½ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price 50 cents.

WAIST NO. F3764; SKIRT NO. F3765.—For the waist in medium size: 2½ yards of 36-inch material; 1½ yards of 36-inch material for collar, cuffs, and pockets. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2¼ yards wide at the hem. For the skirt in medium size: 2½ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. F3728.—For the frock in medium size: 3½ yards of 40-inch material; 2½ yards of 36-inch material for the underskirt; ¾ of a yard of 36-inch material for lining; ¾ of a yard of 36-inch material for collar and cuffs. The skirt is 36 inches long and 1¾ yards wide at the hem. The overskirt measures 2½ yards. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. F3239; SKIRT NO. F3240.—For the waist in medium size: 2 yards of 40-inch material; 1 yard of 36-inch material for girdle and cuffs; ¾ of a yard of 40-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 4¾ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. F3746.—For the frock in medium size: 2¾ yards of 36-inch material for kimono waist and skirt trimming; 3¾ yards of 36-inch material for overwaist, skirt, collar and belt; ¾ of a yard of 36-inch material for waist lining. Sizes, 34 to 40 inches bust measure. Skirt is 36 inches long and 2½ yards wide at the hem. Price, \$1.

WAIST NO. F3766; SKIRT NO. F3767.—For the waist in medium size: 1½ yards of 40-inch material; 1¼ yards of 36-inch material for underwaist, collar and belt. 3½ yards of 36-inch material for plaiting. (Continued on page 102)

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PATTERN DESCRIPTIONS

(Continued from page 100)

Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2½ yards wide at the hem. For the skirt in medium size: 3¾ yards of 40-inch material; ¾ of a yard of 36-inch chiffon for apron. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

WAIST NO. F3770; SKIRT NO. F3771.—For the waist in medium size: 1¾ yards of 40-inch material; ½ yard of 36-inch material for collar; ¾ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2½ yards wide at the hem. For the skirt in medium size: 2½ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 88

COAT NO. F3789; SKIRT NO. F3790.—For the coat in medium size: 3¼ yards of 54-inch material; ¾ of a yard of 40-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2½ yards wide at the hem. For the skirt in medium size: 1¾ yards of 54-inch material without nap. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

BLOUSE NO. F2880.—For the blouse in medium size: 2½ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. F3290.—For the blouse in medium size: 3¾ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COAT NO. F3714; SKIRT NO. F3715.—For the coat in medium size: 3 yards of 42-inch material; ¾ of a yard of 18-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2 yards wide at the hem. For the skirt in medium size: 2½ yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. F3762; SKIRT NO. F3763.—For the coat in medium size: 3¾ yards of 40-inch material; ¾ of a yard of 22-inch material for the collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 2½ yards wide at the hem. For the skirt in medium size: 3 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. F3710; SKIRT NO. B3711.—For the coat in medium size: 3¾ yards of 40-inch material; ½ yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2½ yards wide at the hem. For the skirt in medium size: 2¾ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. F3760; SKIRT NO. F3761.—For the coat in medium size: 4¾ yards of 40-inch material; 1¾ yards of trimming for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 2½ yards wide at the hem. For the skirt in medium size: 4 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. F3758; SKIRT NO. F3759.—For the coat in medium size: 2¾ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 5¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. F2754; SKIRT NO. F2755.—For the coat in medium size: 3¾ yards of 40-inch material; ¾ of a yard of 40-inch material for collar and cuff facing. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2½ yards wide at the hem. For the skirt in medium size: 3¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. F3752; SKIRT NO. F3753.—For the coat in medium size: 4 yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2 yards wide at the hem. For the skirt in medium size: 2¾ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 89

COAT NO. F3684; SKIRT NO. F3685.—For the coat in medium size: 3¾ yards of 40-inch material; ½ of a yard of 40-inch material for collar and cuff facings. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2½ yards wide at the hem. For the skirt in medium size: 2¾ yards of 40-inch material.

Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

BLOUSE NO. F3678.—For the blouse in medium size: 2¼ yards of 40-inch material; ¾ of a yard of 7½-inch lace for jabot; ¾ of a yard of 6½-inch lace for sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. F3403.—For the blouse in medium size: 2 yards of 40-inch material; ¾ of a yard of 36-inch material for collar and cuffs; ½ yard of 36-inch tulle for vest; ¾ of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. F3665.—For the blouse in medium size: 2¾ yards of 40-inch material; ½ of a yard of 40-inch material for plaited ruffles. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COAT NO. F3319; SKIRT NO. F3320.—For the coat in medium size: 4¾ yards of 40-inch material; ¾ of a yard of 40-inch material for collar, revers, and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2½ yards wide at the hem. For the skirt in medium size: 3¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. F3651; SKIRT NO. F3652.—For the coat in medium size: 3¾ yards of 36-inch material; 3¾ yards of 36-inch material for lining. Sizes, 16 and 18 years. Price, 50 cents. The skirt is 36 inches long and 2½ yards wide at the hem. For the skirt in medium size: 2¾ yards of 36-inch material. Sizes, 16 and 18 years. Price, 50 cents.

COAT NO. F3330; SKIRT NO. F3331.—For the coat in medium size: 4¾ yards of 40-inch material; ¾ of a yard of 40-inch material for collar facing. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 3 yards wide at the hem. For the skirt in medium size: 3¾ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. F3291; SKIRT NO. F3292.—For the coat in medium size: 2¾ yards of 40-inch material; ¾ of a yard of 45-inch material for detachable collar and sleeve trimming; 10¼ yards of braid. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 3 yards wide at the hem. For the skirt in medium size: 3½ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. F3294; SKIRT NO. F3295.—For the coat in medium size: 3¾ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 3¾ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. F3686; SKIRT NO. F3687.—For the coat in medium size: 3¾ yards of 40-inch material; ¾ of a yard of 18-inch material for collar and vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2½ yards wide at the hem. For the skirt in medium size: 3¾ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. F3682; SKIRT NO. F3683.—For the coat in medium size: 3¾ yards of 40-inch material; ¾ of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 35 inches long and 2½ yards wide at the hem. For the skirt in medium size: 3½ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 90

BLOUSE NO. F3680.—For the blouse in medium size: 2¾ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. F3681.—For the blouse in medium size: 2¾ yards of 40-inch material; ½ of a yard of contrasting material 40 inches wide for belt and trimming bands. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. F3370.—For the blouse in medium size: 1¾ yards of 40-inch material; 1 yard of 36-inch material for trimming; 1½ yards of 36-inch material for collar and cuffs, if they are cut double. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. F3141.—For the blouse in medium size: 2¼ yards of 40-inch material; ¾ of a yard of 36-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

(Continued on page 104)

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(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience without charge.

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Mrs. A. S.—When one is invited to a church wedding, how does one decline formally?

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greeting in a friendly way that one can not be present at the marriage.

Mrs. N. S. F.—Will you be good enough to tell me if the custom of wearing a hat in the public restaurant of a hotel is so general as to be nearly compulsory? I dislike to wear a hat with evening dress, and when staying at a hotel do not wear one to the restaurant for dinner.

Ans.—The custom of wearing a hat in a restaurant is very general, but in New York in certain large places, such as the Ritz, or Sherry's, where women wear evening dress, they do not wear hats; but when a woman is staying at the hotel, she usually puts on a hat to go downstairs during the day, and only leaves it off when she is in evening dress.

Mrs. R. L. H.—Are cocktail napkins used when cocktails are served in the drawing-room before dinner? Should each cocktail be served on a small plate, or should all be placed on a tray? Are napkins necessary when serving other drinks?

Ans.—Many people serve cocktails on a large tray. If, however, you wish to serve individual plates, then a cocktail napkin may be used.

Miss A. O.—If an aunt and niece are joint hostesses, which enters the dining-room first? If the guest of honor is a man, does he sit at the left of the hostess? Should the cigarettes be left in their original boxes or should they be placed in a special box, such as a cigarette case?

Ans.—Where an aunt and niece are joint hostesses, the elder naturally takes precedence over the younger; consequently, the aunt enters and sits at the head of the table, and the man guest of honor sits at her right. Some people prefer to leave the cigarettes in their boxes and to give the guests the choice of several brands. This makes it possible for the guests to have their favorite sort and to be able to recognize it, as they could not if the cigarettes were placed in a case.

Mrs. L. P.—Does a widow use her husband's initials on a visiting card, or her own?

Ans.—A widow always uses her husband's full name; that is, she is still "Mrs. John Smith," not "Mrs. Ellen Jane Smith."

PATTERN DESCRIPTIONS

(Continued from page 102)

BLOUSE NO. F3677.—For the blouse in medium size: $1\frac{1}{8}$ yards of 36-inch material; $\frac{5}{8}$ of a yard of 40-inch material for collar and belt; $\frac{3}{4}$ of a yard of 40-inch material for sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. F3629.—For the blouse in medium size: $1\frac{1}{8}$ yards of 40-inch material for underwaist; $1\frac{1}{8}$ yards of 40-inch material for overblouse; $2\frac{3}{4}$ yards of narrow trimming; $\frac{3}{8}$ of a yard of 40-inch material for girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. F3669.—For blouse in medium size: $2\frac{1}{4}$ yards of 36-inch material. Sizes, 34 to 40 inches bust measure; 50 cents.

SKIRT NO. F3154.—For the skirt in medium size: $3\frac{3}{8}$ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. The skirt is 37 inches long and $3\frac{1}{2}$ yards wide at the hem. Price, 50 cents.

SKIRT NO. F3773.—For the skirt in medium size: $2\frac{3}{8}$ yards of 44-inch material; $2\frac{1}{8}$ yards of 4-inch haircloth. The skirt is 36 inches long and $1\frac{1}{8}$ yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 hip measure. Price, 50 cents.

SKIRT NO. F3687.—For the skirt in me-

dium size: $3\frac{3}{8}$ yards of 40-inch material. The skirt is 36 inches long and $2\frac{1}{4}$ yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. F3667.—For the skirt in medium size: $4\frac{1}{4}$ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. The skirt is 36 inches long and $2\frac{1}{2}$ yards wide at the hem. Price, 50 cents.

SKIRT NO. F2755.—For the skirt in medium size: $2\frac{3}{8}$ yards of 36-inch material. The skirt is 37 inches long and $2\frac{1}{2}$ yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. F3775.—For the skirt in medium size: $2\frac{3}{8}$ yards of 40-inch material. The skirt is 36 inches long and $1\frac{1}{4}$ yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price 50 cents.

SKIRT NO. F3668.—The skirt is 36 inches long and $2\frac{1}{2}$ yards wide at the hem. For the skirt in medium size: $3\frac{1}{4}$ yards of 42-inch material. Sizes 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

Replicas

MOST of the jewels you admire on women of wealth and fashion in the Easter festivities are replicas. Their precious gems are left in safety vaults because Reproductions such as ours cannot be distinguished from the most costly jewelry.

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If your jeweler cannot supply you, communicate with us and we will see you are supplied.

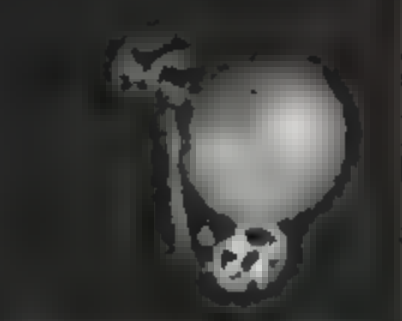
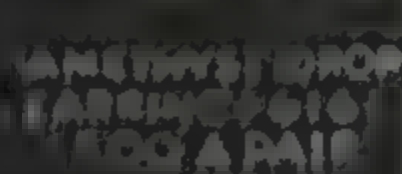
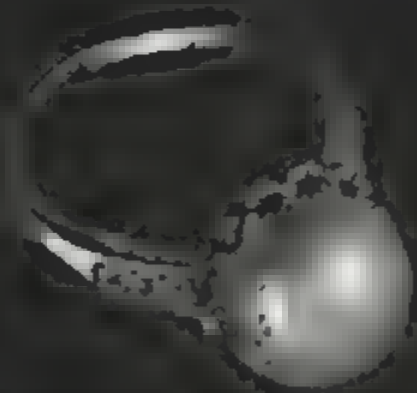
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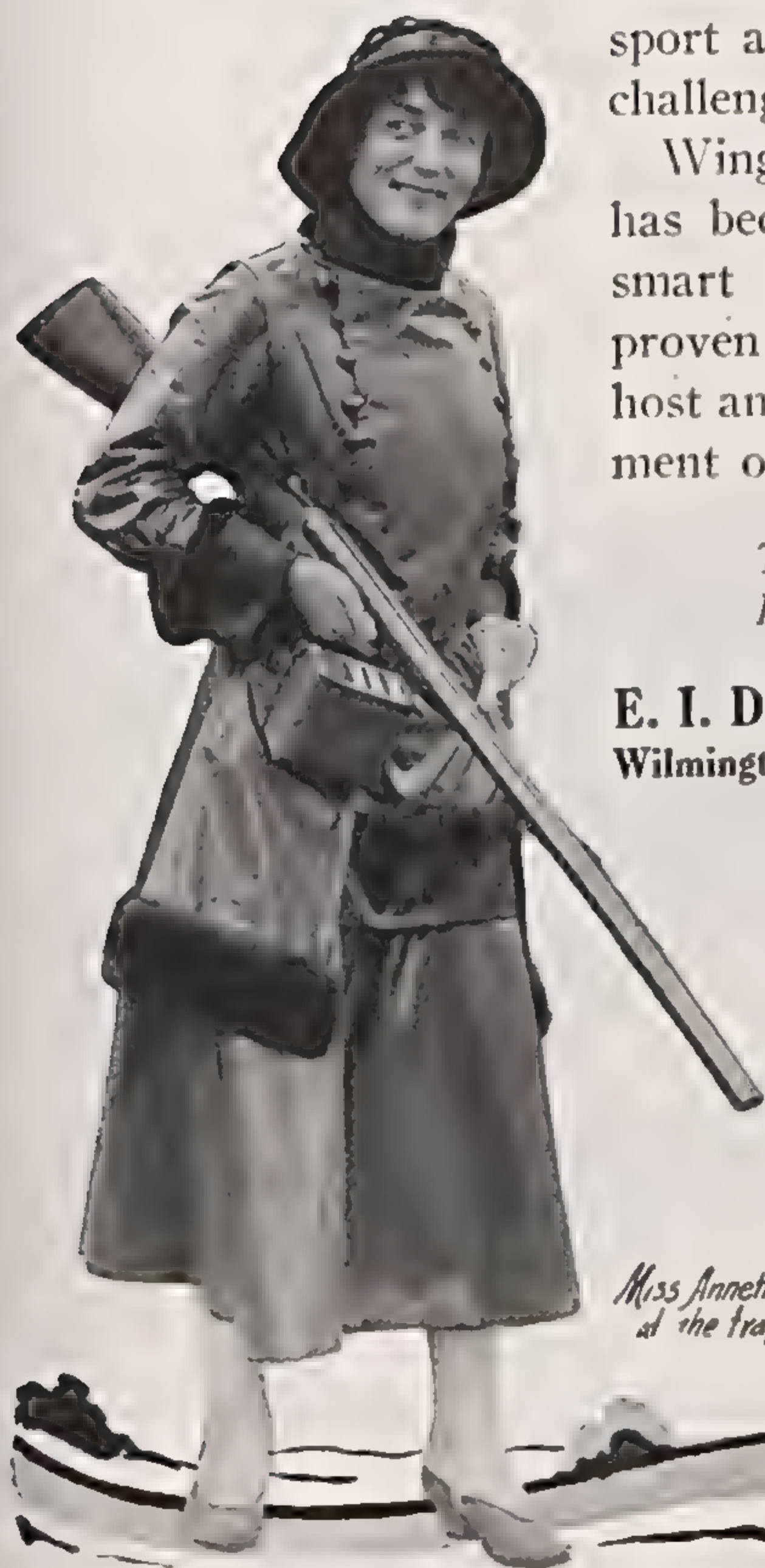
Trapshooting—The Sport Alluring—carries with it a thrill—an exhilaration—such as no other sport affords. It holds a subtle challenge to one's gunskill.

Winging the wily clay pigeon has become quite *de rigueur* in smart country places and has proven a welcome boon to both host and hostess in the entertainment of house parties.

*The "Sport Alluring"
Booklet on request*

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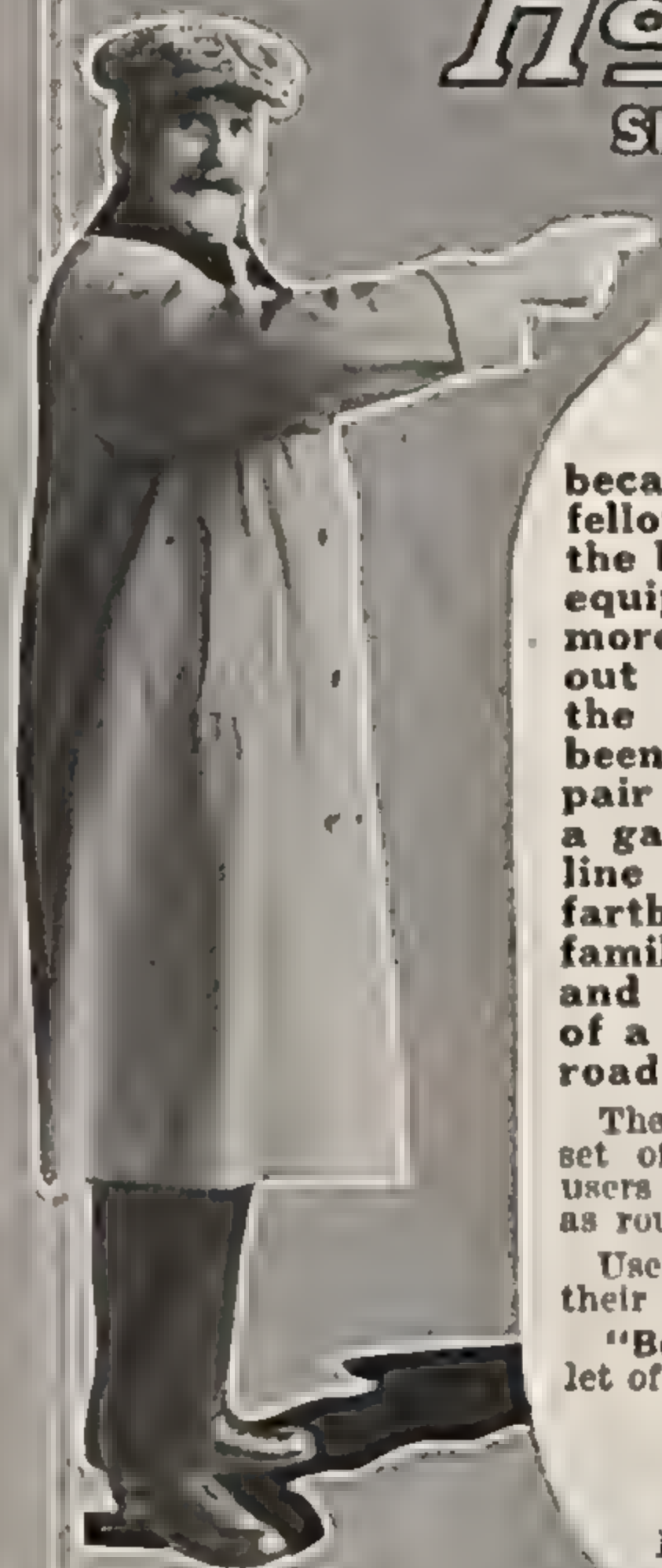
*Miss Annette Kellerman
at the traps.*



Said Mr. Ryder —

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EXPERIENCE
No. 1.

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Hartford
SHOCK ABSORBER



Makes
Every Road a
Boulevard

because I'm the fellow who pays the bills. Since I equipped I get more mileage out of my tires; the car hasn't been in the repair shop once; a gallon of gasoline carries it farther, and—what counts most with me,—my family is getting a world of comfort out of it and we've ridden everywhere within a radius of a thousand or more miles over all kinds of roads."

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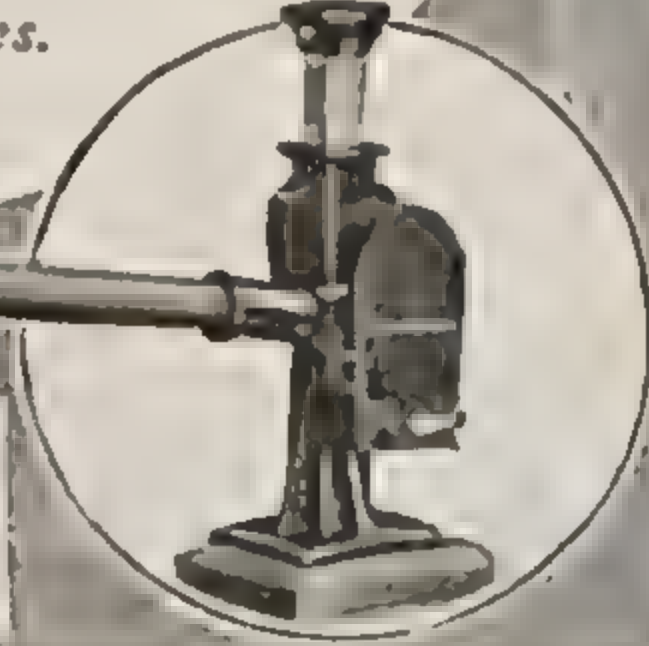
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AUTO JACK



ON HER DRESSING-TABLE

COLD winter days are exceedingly hard on the complexion, and spring winds are ruinous; the woman who appreciates and desires to preserve her complexion must devote much time and thought to its care.

Beauty specialists are numerous, but it is not always easy to find one who is perfectly reliable. Many people speak very highly of a certain scientific specialist who has made a careful study of the care of the skin. Her first treatment is a careful examination; after a light massage under a cleansing cream, she prescribes scientifically prepared skin-foods and lotions.

THE BEAUTY LABORATORY

This specialist has, not a shop, but a laboratory; everything is put up under personal supervision. A patient who is traveling may write for her own preparations, ordering a supply at one time, as they keep well when tightly covered in a cool place, but for those of her customers who can be under her supervision, however, occasional treatments and examinations are preferred; the frequent changes of the skin necessitate corresponding alterations of ingredients. The price is \$5 for a single treatment. First is applied a cleansing cream, massaged into the skin and removed with soft linen. If the skin is in bad condition from lack of circulation, a salt cream is then rubbed in, and allowed to remain while the before-dinner bath is taken. When it has been very gently wiped off, a facial cream takes its place. This is carefully rubbed in under the eyes, under the arms, back of the ears, down the spine, neck, throat, arms, and elbows, until the whole frame relaxes under the magic fingers. After the facial cream has been taken off, a small quantity of refreshing lotion is patted on with cotton to remove the superfluous cream; then a bit of nose cream to hold the powder, a soupçon of velvety rouge, a generous sprinkling of purest powder, and the last touch, a gentle massage of eyebrows and lashes with white vaseline. Before one retires, the face is well washed with a healing lotion (on no account is water used); then a heavy food cream is applied, and left on if possible, during the night, to feed and nourish the skin. When one wakes, the face is massaged with a light cleansing cream and patted with a celery tonic, which is highly astringent.

THE SECOND TREATMENT

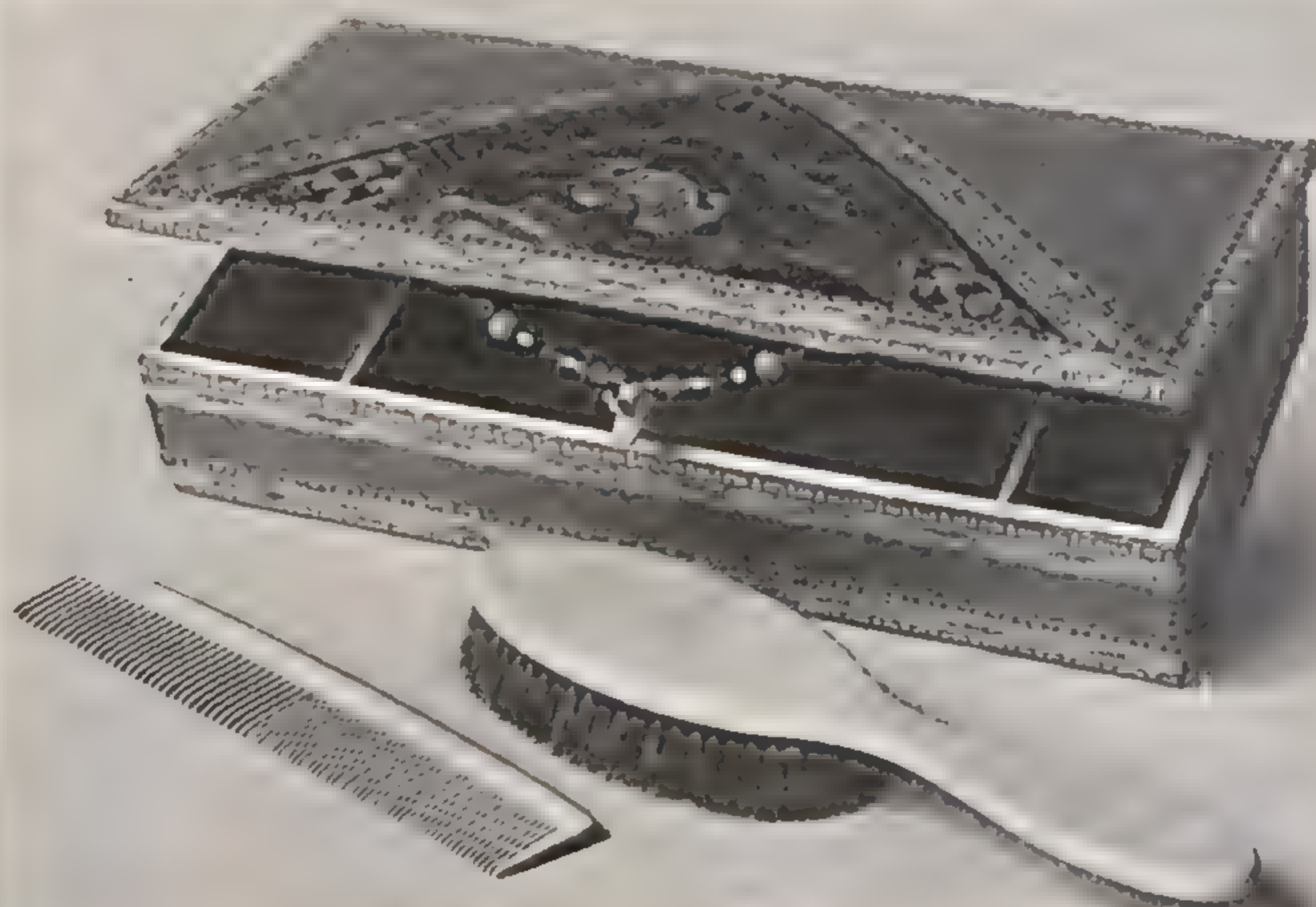
Often at the second treatment, this specialist applies a non-acid peeling cream; unknown and unfelt, it removes dead skin, stains, and sometimes warts and moles. The prices of these especially prepared creams and lotions can not be

They are like fairy boxes of magic charms, this Chinese, gold-embroidered talcum powder box, and these small round boxes for face powder and rouge; talcum powder, \$2; face powder, \$2; rouge, \$1

determined until after the first examination; while one waits for the second treatment, excellent results can be obtained by using the few standard articles which this specialist prepares and sends on application. An egg cleansing and nourishing cream costs \$1.25 for a 2-ounce jar; the white powder, \$1.25 for a 2-ounce box; the lip stick, 50 cents; and the rouge, either paste or powder, \$1. The healing lotion contains honey and white of egg; it is \$1.50 for an 8-ounce bottle; an egg lotion for chapped skin, an egg and quince bleach, which is an astringent and tonic combined, and a nerve tonic for acute headaches, come in 6-ounce bottles, at \$1.25 each.

Her principles are based on common sense; while she gives one a start in the right direction with her examination, treatments, and suitable skin foods, she urges one to continue to improve the skin by simple known remedies. A perfect complexion is only obtained by constant care and the intelligent advice of some one who recognizes the needs of each individual skin. She is quick to grasp each change in the individual problem, and provide formulas to meet it.

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of issue of Vogue where the articles are shown.



The comb and brush which used to rove at will across our dressing-table now have a lair of brocade in Chinese coloring, furnished with a sanitary glass bottom and enameled partitions, which also provide for hairpins; \$9

The Spring Silhouette Wonderfully Youthful!

The "barreled" and puffed, flared and ruffled skirts—yes, and those with the straight narrower lines that have just come in for style attention, tend to accent particularly the figure.

The smartest shops advocate

*Redfern
Corsets*

for the shaping of the silhouette that harmonizes with these varied fashions, and Redfern Corsets are ideally the background for these modes.

The Directoire, the first Empire, and even the chemise basque, with their straight back and front line, clearly reveal the straight line of the figure so beautifully delineated with Redfern Corsets.

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\$3, \$3.50, \$4, \$5, \$6 and up to \$25

A complete line for all figures may always be found at the Redfern Corset Shops, 510 Fifth Avenue, New York; 19 East Madison St., Chicago; 114 Grant Avenue, San Francisco



RODON

Panama with ribbon band and brim.

LILAS

Visca braid in mixed lavender, blue and green, trimmed with purple ribbon and lavender flowers.

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Famous for their style
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Advance Spring Models are now ready at all leading dealers—Ask to see them. Look for label.

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To be "in style"
doesn't always
mean to be comfortable.
But style and comfort
are twins in every pair
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Good to look at—
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Our distinctive DuBarry design, here illustrated, exemplifies supremacy in style and craftsmanship in this all-American product.

You may see it at the better shops or in our Ivory Py-ra-lin folder, sent on request.

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What Type Of Brassiere Best Fits You?

NO one type of Brassiere fits all figures. You must find *your own best kind*. "Model" Brassieres are made in all fashionable types—Hook-Front, Hook-Back, Surplice Front, 2-Button (Surplice Back) and Bandeau.

Each is the *most highly developed type*, supporting bust and back without binding, and completely eliminating that ugly "corset ridge."

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First Prize Panama-Pacific Exposition. Highest Award ever given to any Brassiere in any Country.

No. 1648—Ecrú shade lace, front and back; flesh colored rayon silk center . . . \$2.00



FOR THE HOSTESS

THERE is, perhaps, no part of America where one comes so closely in touch with the joy of living as in the southern resorts, so far removed from the business strife and noise and feverish haste of northern cities. One feels, along the American Riviera, quite as much as at Monte Carlo or San Remo, the delicious indolence known to our Italian cousins. And along the Florida sands there is no hint of the mistral, that chill wind from the Maritime Alps that sends every one scurrying into fur coats at sundown, and not the sudden and unexpected chill which one feels on the Pacific Coast the moment one steps into a shadow.

On the southern Atlantic coast from Charleston south to the West Indies, the air is balmy, and the outdoor life is ideal. It may be these facts which account for the number and variety of the outdoor festivals and picnics.

THE POLO LUNCH AND ITS ATTENDANT COCKTAIL

Each resort has its own peculiar specialties, when it comes to informal affairs, such as outdoor lunches and dinners. In Camden and Aiken, where polo is the principal sport, everything revolves around the smart polo players and their mounts. Here, an outdoor luncheon on the day of a contest between the Army team and the local team suggests an English affair at Goodwood or Ascot, and many people motor over for the day, taking their big English hampers filled with all sorts of good things. The beginning of such a repast may be the famous Polo cocktail, which is a favorite with many women. Half orange juice and half dry Gordon gin, frappé,—is the simplest cocktail, and one of the best. One may experiment with equal parts of grape fruit and orange juice combined with dry gin; sometimes this cocktail is made of grape fruit juice alone, with the gin, which gives a more bitter, and perhaps more piquant aperitif, and those who know say that it is improved by the merest soupçon of fresh lime juice.

For the rest of the menu, one may have:

Cold Eggs Stuffed with Caviar
Bouchées of Sardines Stuffed Celery
Aspic de Foie Gras
Cold Game Pie with Green Salad
Chicken, Anchovy, Cucumber, and Tongue Sandwiches
Jam Tarts Napoleons
Dass' Ale White Rock
Champagne Cup

As one goes farther south, and reaches the quaint city of St. Augustine, with its walls and fort of coquina shell, one is told that the typical day's outing there is to go and watch one of the many motion-picture companies make history on the film until eleven or half after, then stroll over to the Yacht Club wharf, step into one of the white-winged craft, and sail to North Beach, where luncheon is supplemented with delicious fried crabs, done to the proper point of lusciousness by an old darkey, who somehow gives the impression that just one person in the world knows this trick, and it is he. If one wishes these fried crabs to be especially delicious, a jar of two-thirds mayonnaise and one-third French mustard, well whipped together, should be brought along in an iced compartment in the luncheon basket. This is the ideal sauce for cold or hot crabs, crawfish, or lobster. And let it be known that St. Louis has no monopoly on crawfish, as Florida crawfish are famous; they might be used as the first course of a luncheon:

Cold Florida Crawfish
Anastasia Island Crabs, Fried
Mustard Mayonnaise



A touring-car traveling restaurant contains three vacuum jars, a food box, and tableware; there is a place for biscuits. Without bottles and jars, black basswood box for four persons is \$24, with two bottles and jar, \$33; for six, \$27, with two bottles and jar, \$36

Cucumber, Green Pepper,
Whole Wheat Bread and
Brown Bread and Cream
Cheese Sandwiches
Cold Roasted Birds with
Watercress
Pigeon Pie
Bermuda Ginger Cakes
Cheese
Iced Coffee
Ginger Ale Highballs

The cocktail to precede should be an Alexander: one-third heavy cream, one-third dry Gordon gin, and one-third crème de cocoa, frappé. If this be too sweet for the men, they may have a Dajaree, the San Francisco favorite.

Following the steel pathway of the Florida east coast southward, one comes to Ormond; here one breaks one's journey with that wonderful trip up the Tomoka River, one of the most romantic waterways of Florida, past orange groves with palms meeting overhead.

When one reaches Palm Beach, there are all sorts of picnics. The late Frederick Townsend Martin, a most original host, introduced the beach supper to Palm Beach revelers. He used to take oriental rugs to cover the dry sandy hollow when the guests sat cross-legged under the moonlit sky, while, on a fire built by the dusky servitors, scrambled eggs and sausages were cooked with crisp bacon, and toast was made over the coals. There was champagne, of course, and all sorts of lemonades and carbonated waters, sandwiches of a dozen varieties, cold chicken, chicken and crawfish salads, and hot coffee for those who wished it. Peeled oranges impaled on sharp sticks were also popular at his Palm Beach picnics.

Many a jolly launch load of young people takes along a quartet of colored musicians to the House Boat on Lake Worth, there to dance until hungry, eat one of Aunt Sally's famous suppers, and dance again until dawn, then sail back the six miles to Palm Beach, where people are just rolling home from The Jungle or Bradley's in their beach chairs. A supper at the House Boat is usually something like this:

Chicken Gumbo
Broiled Pompano or Spanish Mackerel
Fried Chicken with Virginia Ham
Sweet Potatoes, Maryland
String Beans Stuffed Peppers
Corn Fritters Beaten Biscuits
Hot Corn Bread
Waffles with Maple Syrup
Coffee Champagne

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be sure to write for Booklet 38

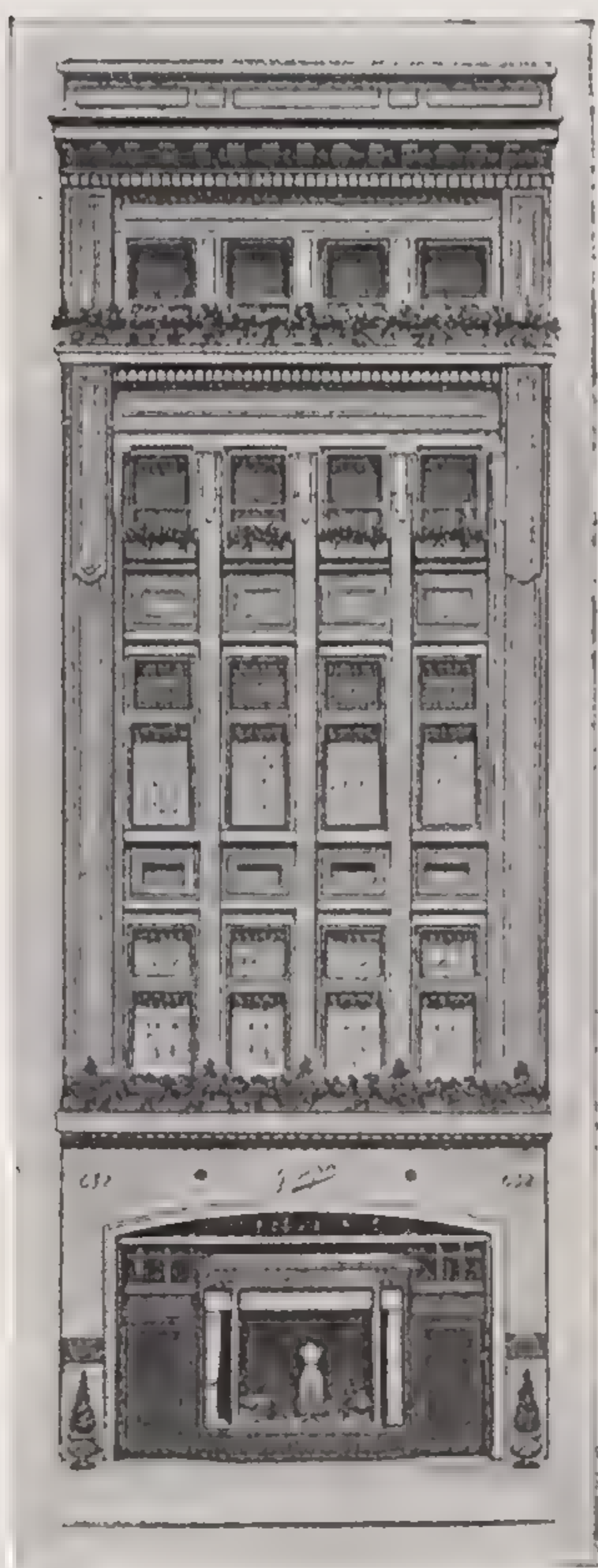
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—Fitall-equipped, you know—so I can
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and see that the Belber trade mark
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STYLE No. 870: The "Belber Ocean Grey-
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capable of holding largest hats; secret
drawer for valuables; garment-section lined
with high grade Keratol.



Everything about a wedding is prescribed
by fashion. The dress of bride and groom,
the hour and place, the attendants and
the presents—good form has its formula
for all. The same high authority has
placed the seal of approval upon invi-
tations engraved upon

**Crane's
Kid Finish**
[THE CORRECT WEDDING PAPER]

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featuring their
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Suits Gowns
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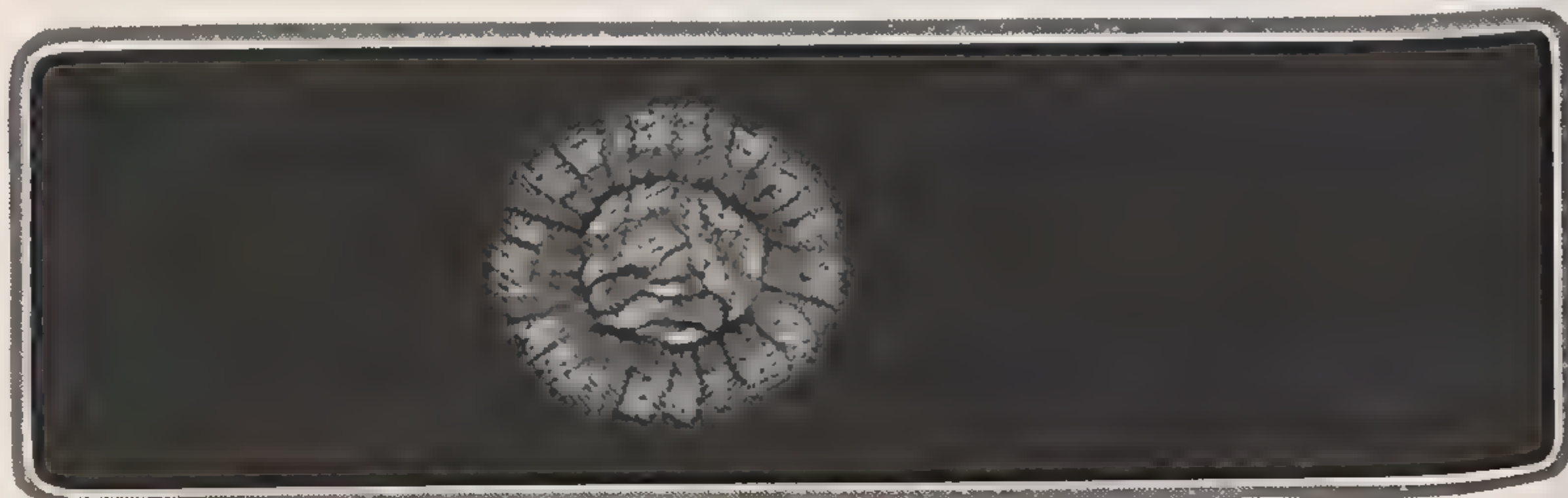
SPRING SILKS FROM FRANCE



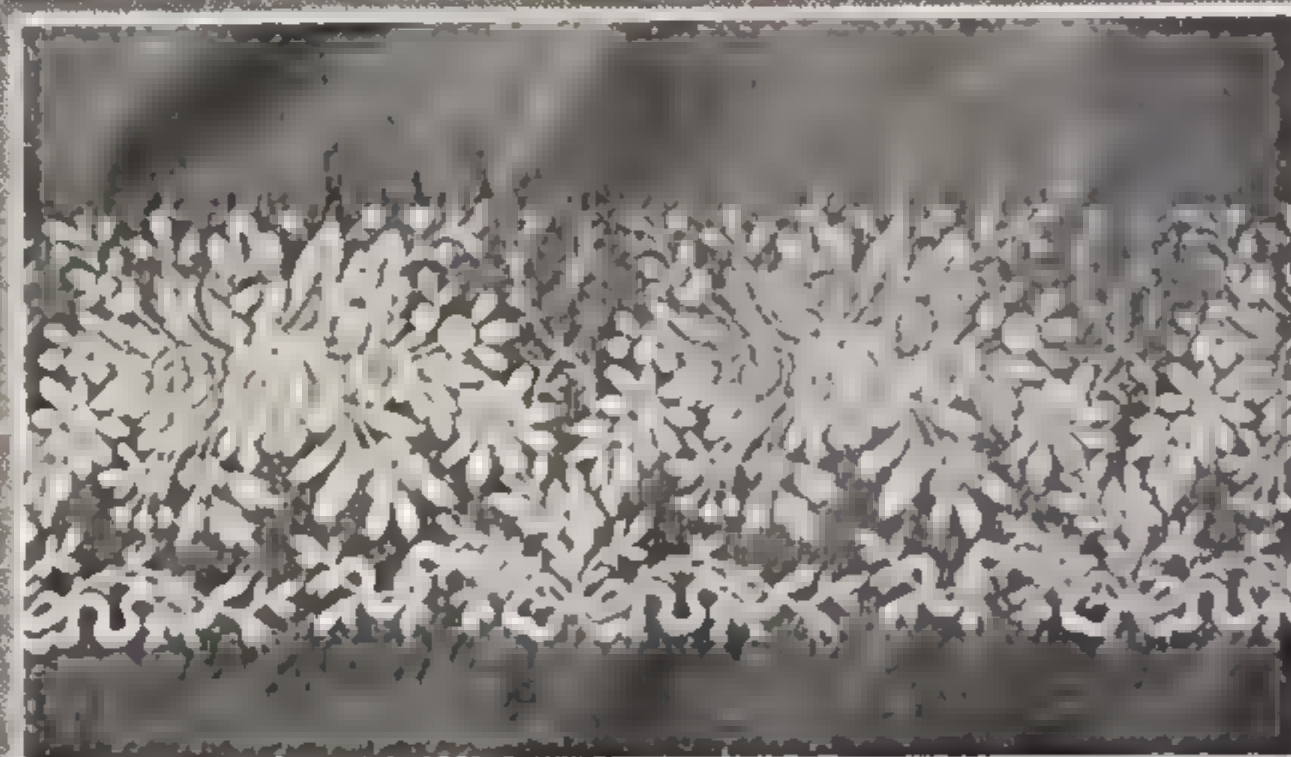
(Top) An oyster-white silk crêpe is patterned with Copenhagen blue; with plain white it is very smart for a sports frock

A foulard with a Copenhagen blue design on white has the decorative quality so desirable in linings for wraps this season

SILKS FROM BIANCHINI, FÉRIER



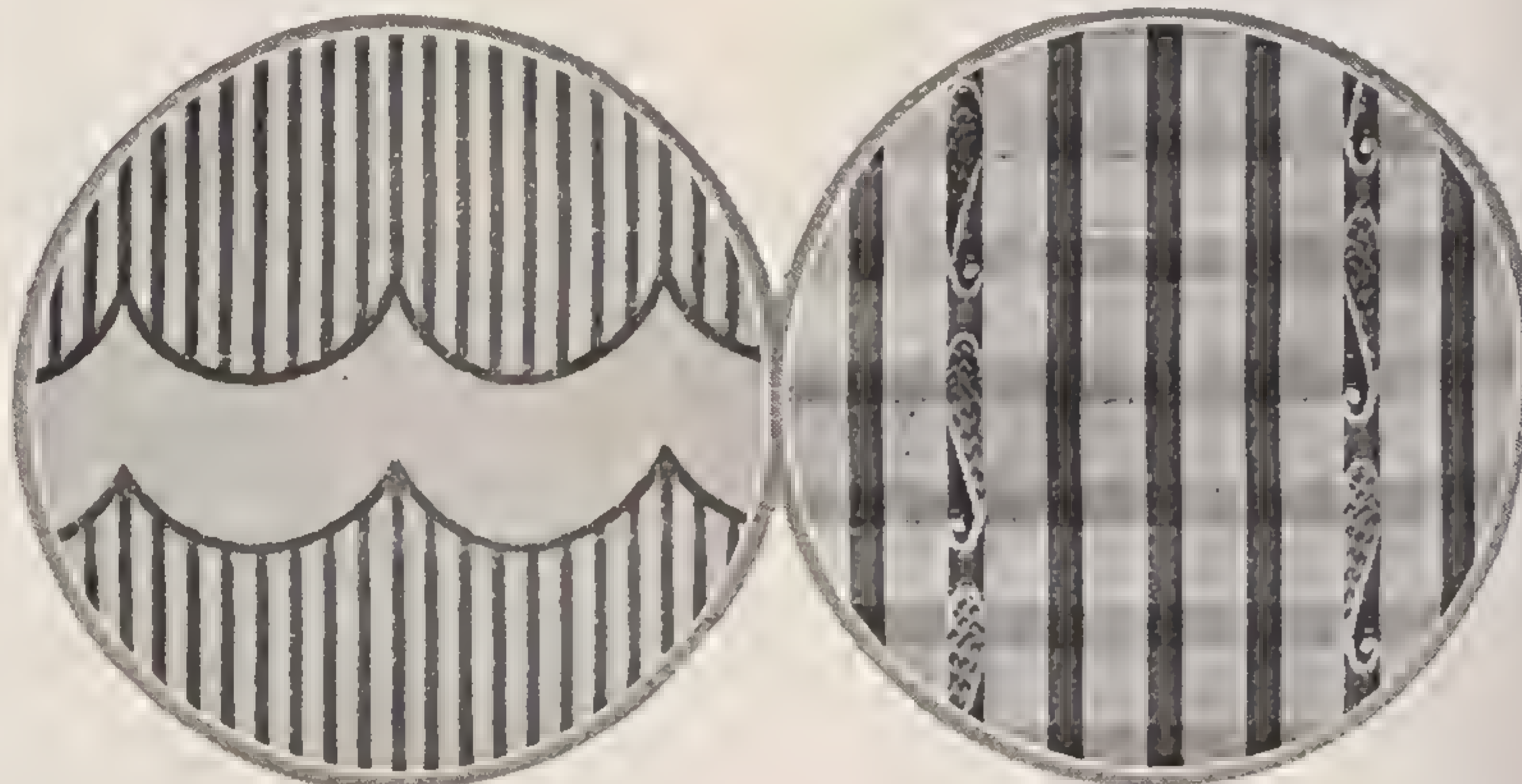
(Above) For the evening cape of satin, tête de nègre satin with a design in red and green would make a smart garment



(Left) Another smart evening cape could be made from this heavy faille of changeable black and green banded with roses



(Above) Plain black Georgette crêpe or chiffon and this black and white foulard would be a very smart combination for a summer afternoon frock



This white crêpe lined and scalloped with blue would make one of the most successful of summer frocks, if combined with plain white organdy

The checked part—and this season taffeta rarely is unfigured—is in three shades of tan and the little design is in the French national colors



Tomorrow's Styles for Today

Fiskhats are always in advance of the modes—they anticipate the coming trend of fashions.

If you desire millinery of character, chic in style, and yet authoritatively correct, you will insist upon this label in the crown.



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LILY OF FRANCE CORSET



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Spring Styles sent
on request

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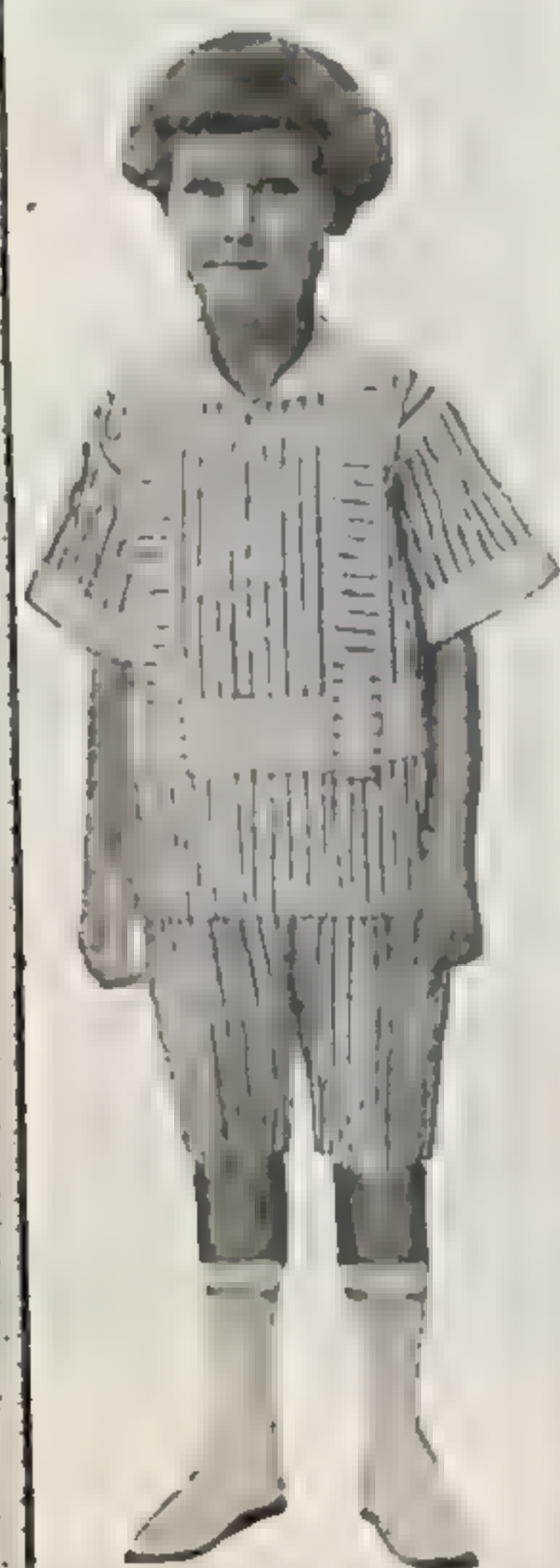
20 W. Twenty-second St.
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"B-B" Laces

WOMEN of taste, for centuries past have sought the exquisite beauty of hand-made lace.

The creator of "B-B" Laces knew just how women felt about real lace, so he took many beautiful old patterns and copied them with marvelous exactness.

"B-B" Laces are by no means the lowest priced—but like most fine articles, they are by far the cheapest when you consider their wearing and washing qualities.

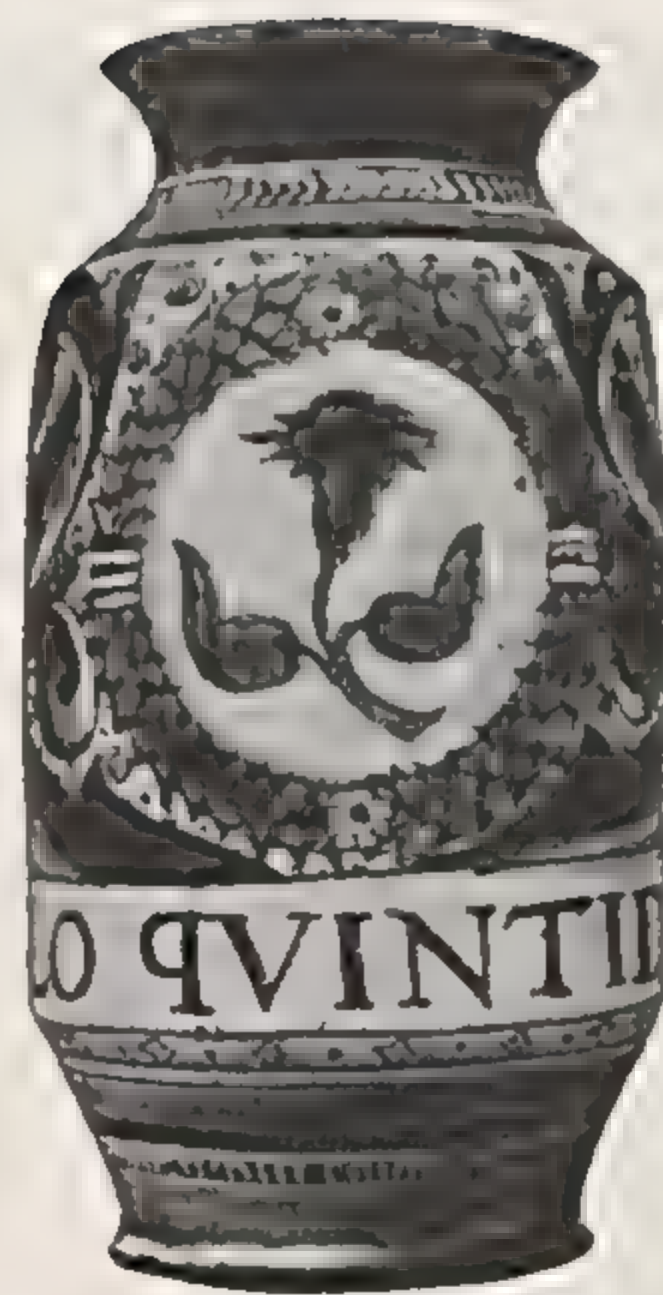
In "B-B" Laces you find just the combination you have been looking for—dainty perfection and solid economy.



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The earliest of Italian drug jars are those in the beautiful Faenza majolica; both these jars are from the Morgan collection



Arabic designs pattern a lustrous blue and brown Hispano-Moresque jar, probably made in Malaga in the fifteenth century

THE DECORATIVE DRUG JAR

THE sale of the famous Heppell collection of old drug jars to a New York house has emphasized the interest in a unique and long-forgotten art. The collection, which will be shown later in New York, includes about one hundred examples of pottery of various countries and periods. Such is the imaginative charm and the beauty of these old vases that the alert decorator to-day can not do better than to follow Romeo and "remember an apothecary" and his "green earthen jars."

The finest of the early drug jars are those of Faenza majolica, produced at the end of the fifteenth century. Raphael, Giulio Romano, and many other artists employed their skill in the decoration of this classic ware. A pair of large and very rare two-handled Faenza jars are among those which will be exhibited in New York. Faenza pottery is painted in the blue and deep orange colors characteristic of the best period of Italian ceramics.

TREASURES FOR THE COLLECTOR

At the sale of the Coope collection of old Italian majolica at Christie's a few years ago, a Faenza pharmacy ewer, a marvel of fantastic design and sumptuous coloring, fetched a thousand dollars. More recently at the Christie sale of the Taylor collection, two pear-shaped Faenza drug vases were sold for twenty-five hundred dollars. Another Faenza jar in the Taylor group reached the price of four thousand seven hundred and twenty-five dollars. This *chef d'œuvre*, originally made to hold a Dark Ages cough syrup, was not quite fifteen inches high, and was globular in shape, with marvelous decorations in blue, brown, and green. The design involved a painted panel of irregular outline with a green laurel wreath supported on either side by a nude boy, a kite-shaped shield with a coat-of-arms, and, on the reverse, the badge of the hospital for which the jar was made. A jar bearing the same coat-of-arms may be seen at the Victoria and Albert Museum.

These prices are reached, of course, only by jars of rarity and elaborate design, but the zealous collector may always count on the pleasure of paying with both hands for a "right" piece. The late J. Pierpont Morgan owned a group of most important drug vases which attracted great interest in London; two jars from this collection are reproduced at the top of this page. Mr. Rodman Wanamaker is another American who has gathered together a choice set of early vases from different countries.

The Spaniards have been clever potters and erudite apothecaries since the

fourteenth century. Their beautifully lustered drug jars in the Hispano-Moresque style are famous among collectors. A peculiar feature of these Spanish jars is the wooden cover.

DUTCH-ENGLISH JARS

Among the best examples of English jars are the dated Lambeth drug jars. Lambeth faience came into existence in 1676, when a Dutch potter named Van Hamme settled in Lambeth to practise the "art of making tiles and porcelain and other earthenware after the way practised in Holland." Like the Dutch Delft jars, the Lambeth pieces exhibit quaint forms with blue decorations on a buff paste covered with a thick, opaque, white enamel. Initials as well as dates appear most frequently on the Lambeth jars; sometimes there is an escutcheon. Dutch drug jars were made with brass covers, and these do not seem to have been characteristic of the Lambeth jars, but, in general, the English productions closely resemble the jars made in Holland in the seventeenth century.

One of the most delightful effects achieved with these quaint blue and white pieces, Dutch and English, is at Hall's Croft, Stratford-on-Avon. And in another historic house, that of Sir Hugo de Bathe, an oak-paneled room depends for its color on a well-arranged group of old drug jars, in which the strange blues, violets, and ardent yellows of Italian, Spanish, and Portuguese pottery are blended with the soft hues of Delft.

The artistic value of fine drug vases and the keenness of the trail does not, necessarily, mean that this stimulating field is closed to the small collector. One must hunt, it is true, with patience and some coin, but he need not despair because early Italian majolica is fetching insolent prices at Christie's, nor need he be cast down by the fact that an antiquary in St. James's asks twenty-five pounds for a small parrot-colored Spanish jar which he has casually admired. The eastern and northern counties are, for some reason, the most likely places to find good old bits of England. Two quite beautiful ones, English Delft, were recently "picked up" in Yorkshire at an amiable price. Eventually they found their way into a famous Warwickshire library. Another find was at Rouen, a tall, globular, blue-and-white jar with "Miel Blanc" quaintly inscribed amid a fantasy of foliage and flowers. This jar cost only twenty francs and was later valued at a greatly advanced price. The best French drug jars are attributed to the potteries at Saintes, where Bernard Palissy made his heroic experiments.



The deep glaze blends yellow and blue and black in the design on this sixteenth century Italian jar

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Opposite Boston Common

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Louise—To command the admiration of the discriminating eye wear this really smart suit of the new Burella cloth.

Women's and misses' sizes. Gold, purple, beige, blue, gray or Tommy Atkins (A new medium yellow) \$45.00.

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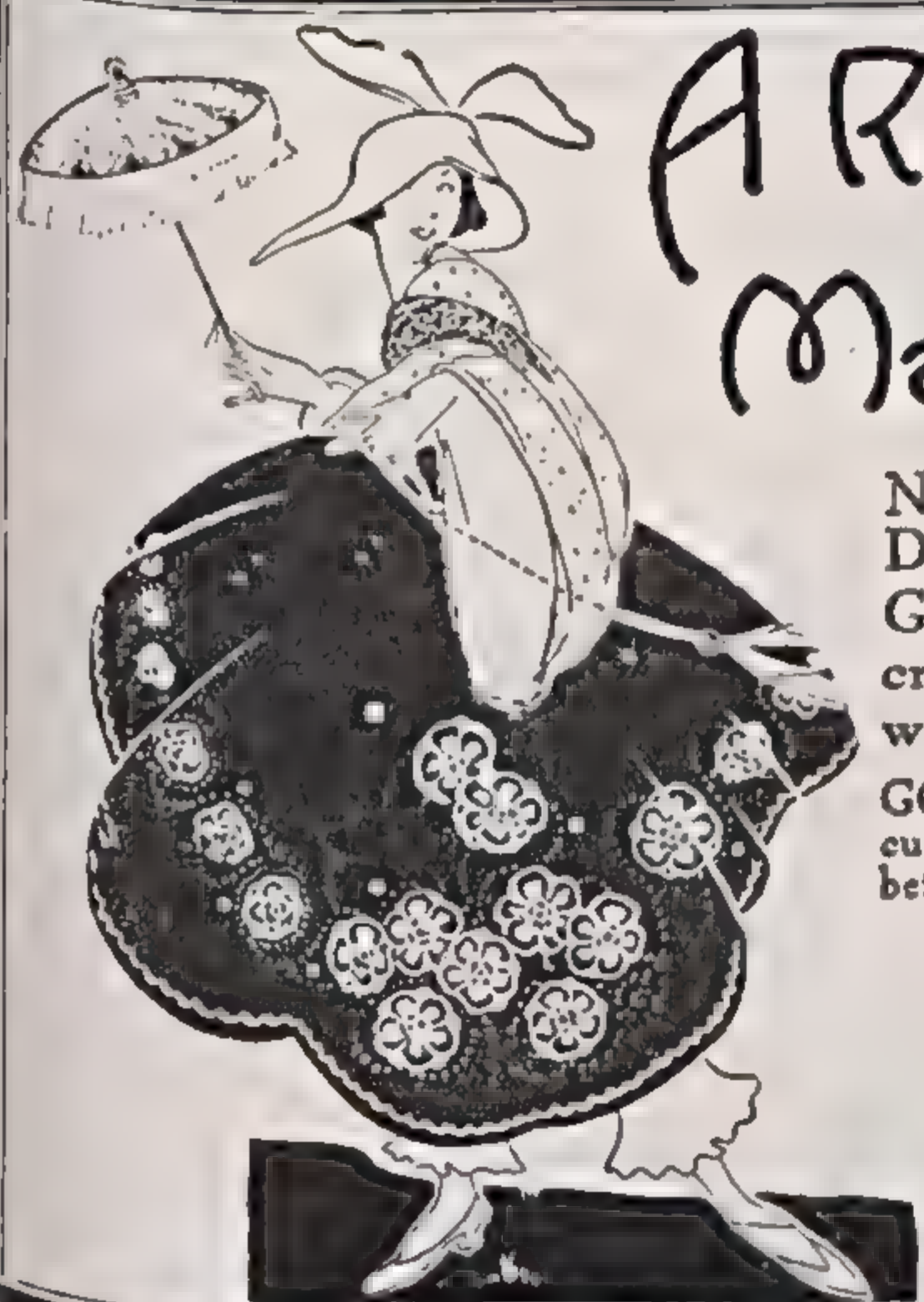
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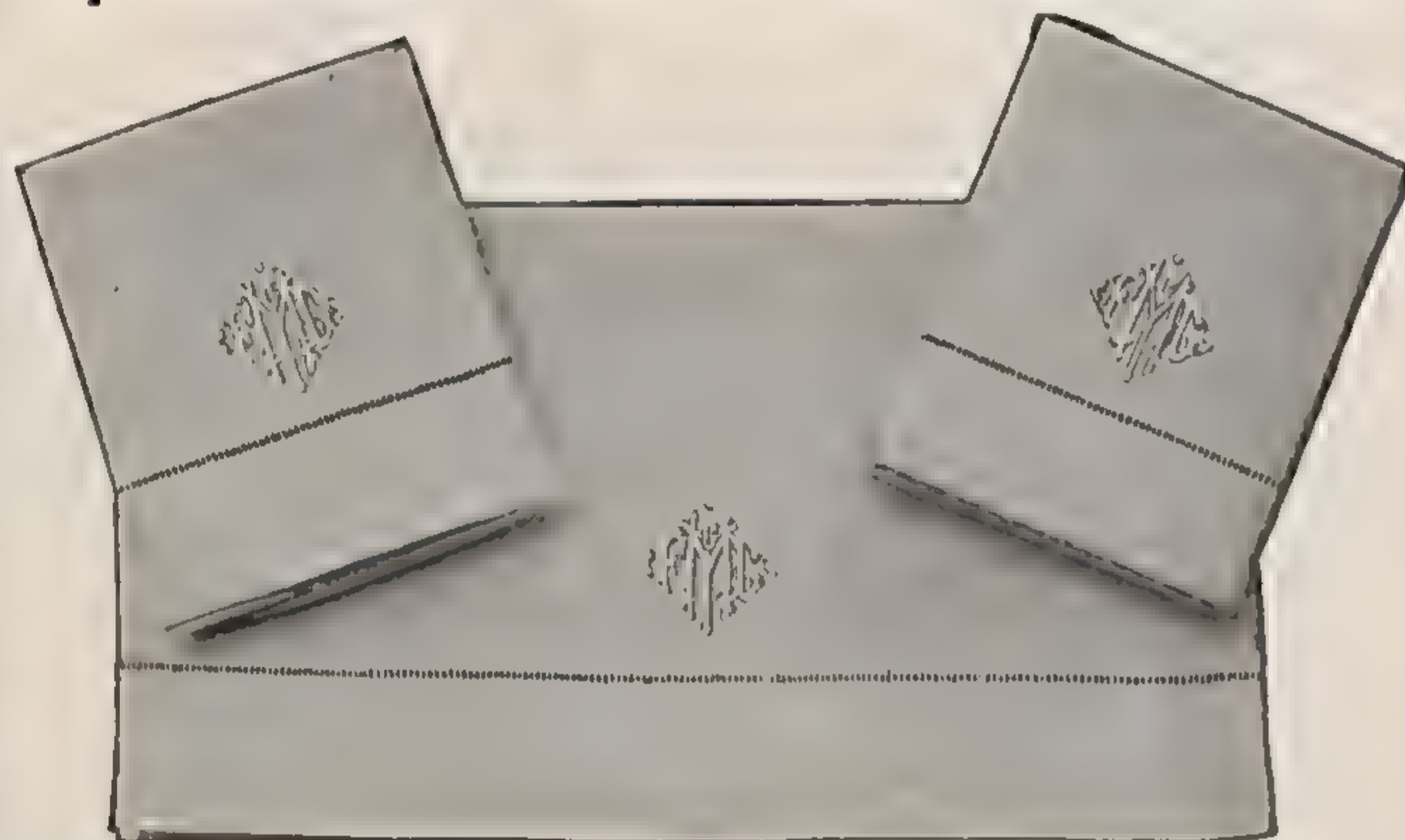
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which can only be satis-
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S O C I E T Y

Births

NEW YORK

Learned.—On February 4, to Mr. and Mrs. Arthur G. Learned, a son.

SPRINGFIELD

Pittman.—On February 1, to Mr. and Mrs. Ernest W. Pittman, of Springfield, Massachusetts, a daughter.

Deaths

NEW YORK

Hackett.—On January 27, at Atlantic City, New Jersey, Corcellus H. Hackett.

Seamans.—On February 6, William Shepard Seamans, M.D.

BOSTON

Benton.—On February 6, Josiah H. Benton, president of the Board of Trustees of the Boston Public Library.

Engagements

NEW YORK

Barclay-Ober.—Miss Beatrice Barclay, daughter of Mrs. William Orr Barclay, to Mr. Gustavus Ober, Jr.

Brinsmade-Jackson.—Miss Dorothy Chapin Brinsmade, daughter of Mrs. William Gold Brinsmade, to Mr. Arthur H. Jackson, son of Mrs. George Thomas Jackson.

Brown-Bryce.—Miss Angelica Schuyler Brown, daughter of Mr. James Brown, to Mr. Peter Cooper Bryce, son of Mr. Lloyd S. Bryce.

Browning-Leith.—Miss Therese Browning, daughter of Mr. William Hull Browning, to Mr. William George Fordyce Leith, son of Mr. George D. Fordyce Leith.

Hopkins-Heckscher.—Mrs. Mark Hopkins, Jr., daughter of Mrs. L. G. Crosby, to Mr. Stevens Heckscher, son of the late Richard Heckscher.

Sanford-Phillips.—Miss Genevieve L. Sanford, daughter of Mr. George Baylies Sanford, to Mr. William P. Phillips, son of Mr. Frederic D. Phillips.

Vogel-Butt.—Miss May Frances Vogel, daughter of Mr. Herman Vogel, to Mr. L. Havemeyer Butt, son of Mr. McCoskry Butt.

Ward-Birckhead.—Miss Frances J. Ward, daughter of the late James Montford Ward, to the Rev. Malbone Hunter Birckhead, son of Mrs. William H. Birckhead.

Wells-Browning.—Miss Josephine B. Wells, daughter of Dr. Brooks H. Wells, to Mr. John S. Browning, Jr.

ATLANTA

Traylor-Dunham.—Miss Margaret M. Traylor, daughter of Mr. George M. Traylor, to Mr. C. T. Dunham, son of Mr. E. M. Dunham.

BALTIMORE

Walmsley-de Bullet.—Miss A. Isabel Walmsley, daughter of Mr. John Sargent Walmsley, to Mr. John C. R. de Bullet, son of the late Anthony Francis Eugene de Bullet.

Waring-Colladay.—Miss Mary Clare Waring, daughter of Mrs. William Emory Waring, to Lieutenant Edgar B. Colladay, son of Mr. Forrest Henry Colladay.

BOSTON

Scarritt-Tuckerman.—Miss Linda Scarritt, daughter of the Reverend Dr. William Russell Scarritt, to Mr. Leverett Saltonstall Tuckerman, 2nd, son of Mrs. Charles Sanders Tuckerman.

Thomas-Cate.—Miss Helen Thomas, daughter of Mrs. William Clark Thomas, to Mr. Philip Thurston Cate, son of Mr. Martin L. Cate.

CHICAGO

Ridgely-Murkland.—Miss Dorothy Winston Ridgely, daughter of Mr. Howard Ridgely, to Mr. Sidney Wallace Murkland.

Rinehart-Holliday.—Miss Doris N. Rinehart, daughter of Mr. A. Newton Rinehart, to Mr. Samuel Newton Holliday, son of Mr. Joseph S. Holliday of St. Louis.

PASADENA

Miller-O'Melveny.—Miss Phila Borden Miller, daughter of Mr. John Barnes Miller, to Mr. Donald O'Melveny, son of Mr. Henry W. O'Melveny, of Los Angeles.

PHILADELPHIA

Bean-Marston.—Miss Elinor Judd Bean, daughter of Mr. Charles H. Bean, to Mr. Maxwell Rolston Marston, son of Mrs. John B. Marston.

Smith-Moorman.—Miss Dorothy Dunn Smith, daughter of Mr. Alexis du Pont Smith, to Paymaster William Elliott Moorman, U. S. N.

Watts-Stevens.—Miss Francis Watts, daughter of Mr. Ethelbert Watts, to Mr. Theodosius Fowler Stevens, son of the late Francis B. Stevens.

PITTSBURGH

Young-Heinz.—Miss Sara M. Young, daughter of Mr. Edwin M. S. Young, to Mr. Clifford S. Heinz, son of Mr. Henry J. Heinz.

WASHINGTON

Erskine-Seymour.—Miss Violet Erskine, daughter of the late Thomas Erskine of the British Consular Service, to Mr. Horace Seymour.

Surth-Jackson.—Miss Dorcas McLaurin Surth, daughter of Mr. Max Surth, to Lieutenant-Commander John P. Jackson, U. S. N., son of Mrs. John P. Jackson.

Weddings

NEW YORK

Butler-Marvin.—On February 10, at the home of the bride, Mr. Charles Butler, and Miss Lee Van Nostrand Marvin, daughter of the late Dr. George Howard Marvin.

Gwynne-Ficken.—On February 5, in the Church of the Ascension, Mr. Frederick Walker Gwynne, son of the Reverend Dr. Walker Gwynne, and Miss Dorothy Ficken, daughter of Mr. Henry Edwards Ficken.

Norton-Scully.—On February 19, in St. Nicholas Collegiate Church, Mr. Chester Hinman Norton, and Miss Virginia Rees Scully, granddaughter of the late James Rees of Pittsburgh.

Rives-Warren.—On February 3, in St. Thomas' Chapel, Mr. Reginald B. Rives, and Miss Gabrielle Warren, daughter of Mr. Whitney Warren.

Talmage-Chappell.—On February 5, in the Church of the Incarnation, Mr. Edward T. H. Talmage, Jr., and Miss Constance Chappell, daughter of Dr. Walter F. Chappell.

PHILADELPHIA

Cauldwell-Thackara.—On January 31, in Rosemont, Pennsylvania, Mr. Frederick Cauldwell, and Miss Eleanor Sherman Thackara, daughter of Mr. A. M. Thackara, American Consul-General at Paris.

Crosby-Rodgers.—On February 24, Mr. William Floyd Crosby, and Miss Louise Willard Rodgers, daughter of Mrs. L. Willard Rodgers.

Elliott-Packard.—On February 17, in St. Mark's Church, Lieutenant Richard McCall Elliott, Jr., U. S. N., and Miss Joan Packard, daughter of Mr. John Packard.

Jones-Hopkins.—On February 1, in St. James's Church, Mr. George M. Jones and Miss Eleanor Barton Hopkins.

McMichael-Worth.—On February 17, Mr. Henry Morton McMichael, and Miss Sophy Mercer Worth, daughter of Mr. S. Henry Worth.

Newbold-Brooke.—On February 15, in St. Mark's Episcopal Church, Mr. Trenchard Emlen Newbold, son of Mr. William Henry Newbold, and Mrs. George Clymer Brooke, daughter of Mr. Effingham B. Morris.

PITTSBURGH

Swan-Leech.—On February 1, at the bride's home, Mr. Robert Swan, son of Mr. Robert Swan, and Miss Dorothy Leech, daughter of Mrs. Malcolm W. Leech.



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-for Everybody*



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and your guests in all its delicious goodness.

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MUSIC BY COMMAND

"IF the present vogue for mechanical music continues, the love of music will disappear." This is the threat which pessimists level at America, already none too distinguished for love of the arts. And the pessimist has far too much reason on his side to be dismissed with a sneer. For the soul of art, as Ruskin and William Morris used to insist, is individual handicraft. Machine-made art may reflect beauty, but it can not be a work of artistic creation.

In our grandmothers' days, young ladies were taught to paint in water-colors. Water colors were a mark of refinement. The débutante who could not paint in water colors was regarded as a bit of a tom-boy. Then the fashion passed to music. To be able to play the piano, even if no more than "The Maiden's Prayer" and "The Beautiful Blue Danube," was to possess the mark of "gentility" in mind and manners. There were dreary hours of practise to be endured, but these were felt to be as necessary, if not so pleasant, as the weekly hour or two at dancing-school. To be able to divert one's father with a nocturne after dinner, or even to take one's place at the piano at an impromptu dance, was to fulfil a definite part of one's social obligation. Playing the piano was also convenient at times when a bored or boring caller was to be entertained. And there are the cynics who maintain that this young lady of a generation ago learned her music merely in a sub-conscious attempt to attract admirers. One doubts, however, if the American young man was ever led to believe that a Chopin nocturne added anything to the charms of golden hair.

THE AGE OF "THE MAIDEN'S PRAYER"

At all events this music is now as passé as the water-colors of the eighties. The débutante of to-day is placed in cruel competition with a machine. Why should she labor for years to master a Liszt rhapsody which her pianola will play for her, as though obeying her royal command, at the touch of an electric button? Or if an impromptu dance is suddenly suggested, what is better than a new record on the phonograph?

So the young lady of to-day has turned her back on music as an "accomplishment." She surely does not need it to win admirers. She is no longer called upon to "help out" at impromptu dances. Instead, the mechanical music industry that has spread hundreds of thousands of music machines among the homes of this country, has risen to a commercial position among the leading industries.

Yet the pessimist sees truly when he says that these mechanical instruments, if wrongly used, might lower the national appreciation of music. If one would appreciate an art, there is nothing like trying one's own hand at it. To have strug-

gled over the phrasing of "The Last Hope," is to have trained one's ear to appreciate the phrasing of Paderewski. The appreciation of any art demands the use of the faculty of attention, and this faculty is not to be harnessed without effort. The essayist may well remark: "What one gets out of music is exactly equal to what one puts into it;" which is equivalent to saying: "Where your treasure is, there will your heart be also." The young ladies of the last generation may have played the "Fifth Nocturne" badly, but they achieved a sufficient interest in music to form musical clubs in all the larger towns and bring to those towns the great artists who would not otherwise have been heard there.

The danger to American culture that lies in the pianola and phonograph is that they will bring Americans to hold beauty cheap. If a Beethoven sonata costs no more effort than the touch of an electric button, it may come to seem but a trivial amusement. If our music does not continue to represent some effort on our part, it is sure to become, in time, somewhat cheapened in our eyes.

MECHANICAL MUSIC WITH A MEANING

We know an elderly man, a busy physician, who has a passion for his pianola. He spends his evenings, whenever he can, with his music. He was never taught to play the piano, and the advent of mechanical music opened new vistas of pleasure to him. But he has the soul of an artist, and studies each new roll of music as carefully as if he were a concert pianist. For together with the roll he always buys the printed music which corresponds, and has it played to him, until he has made himself familiar with it, bar by bar. With this understanding of the piece, he sets to work to interpret it on his mechanical instrument. For the pianola, as few people realize, lends itself to real creative interpretation. This man has discovered this fact and has made himself a creative artist, to the immense satisfaction of his own soul.

With such enthusiasm and care the mechanical musical instrument may be made a powerful influence in sensitizing American ears to music. Already it has brought great music to hundreds of thousands who would otherwise be without it. As Socrates brought philosophy "from Olympus to dwell among men," so the mechanical instrument has brought great music to take up its abode in American homes.

But is the study of the piano to languish wholly because of this? It would be a pity. In our day, there is one child out of five, or perhaps out of ten, who loves music actively, and is willing to work at it. This child should by all means be taught to play or sing. With the decline of music study, American musical culture would vanish.

A HOME IN THE ANTIQUE

(Continued from page 69)

comfortable ones of modern design and covered with red damask. Great vases of calla lilies on the heavily carved tables fit well into this rich scheme of furnishing. There are handsome bronze fire irons, and many small bronzes are used as decoration. The carpet is red, and the upholstery fabrics carry the same color. The whole note of the house, in fact, is that of an Italian palace,—marble and gilt and red velvet and rich brown wood.

Mrs. Salomon's bedroom, shown at the bottom of page 68, is walled with fine old wood paneling from the Château d'Auntun. The pale biscuit-colored wood is a mellow background for the Louis XVI furniture. The gilt bed is a copy of Marie Antoinette's bed in the Garde

Mirabeau in the Louvre. The dais on which the bed stands is covered with dull green velvet carpet like that which covers the floor, and the bed has hangings and cover of a brocaded velvet with a creamy tone, patterned with green branches and starred with crimson flowers. Here are fine French commodes, large and small, with mounts of ormolu. Above the doors are lunettes in grisaille, and the arched windows are hung with curtains of the brocade used for the bed hangings. A small gray and white mantel is placed in an unusual and informal manner across one corner of the room and has a large arched mirror above it. A lyre-shaped Louis Seize clock and old gilt candlestick stand on the mantel.

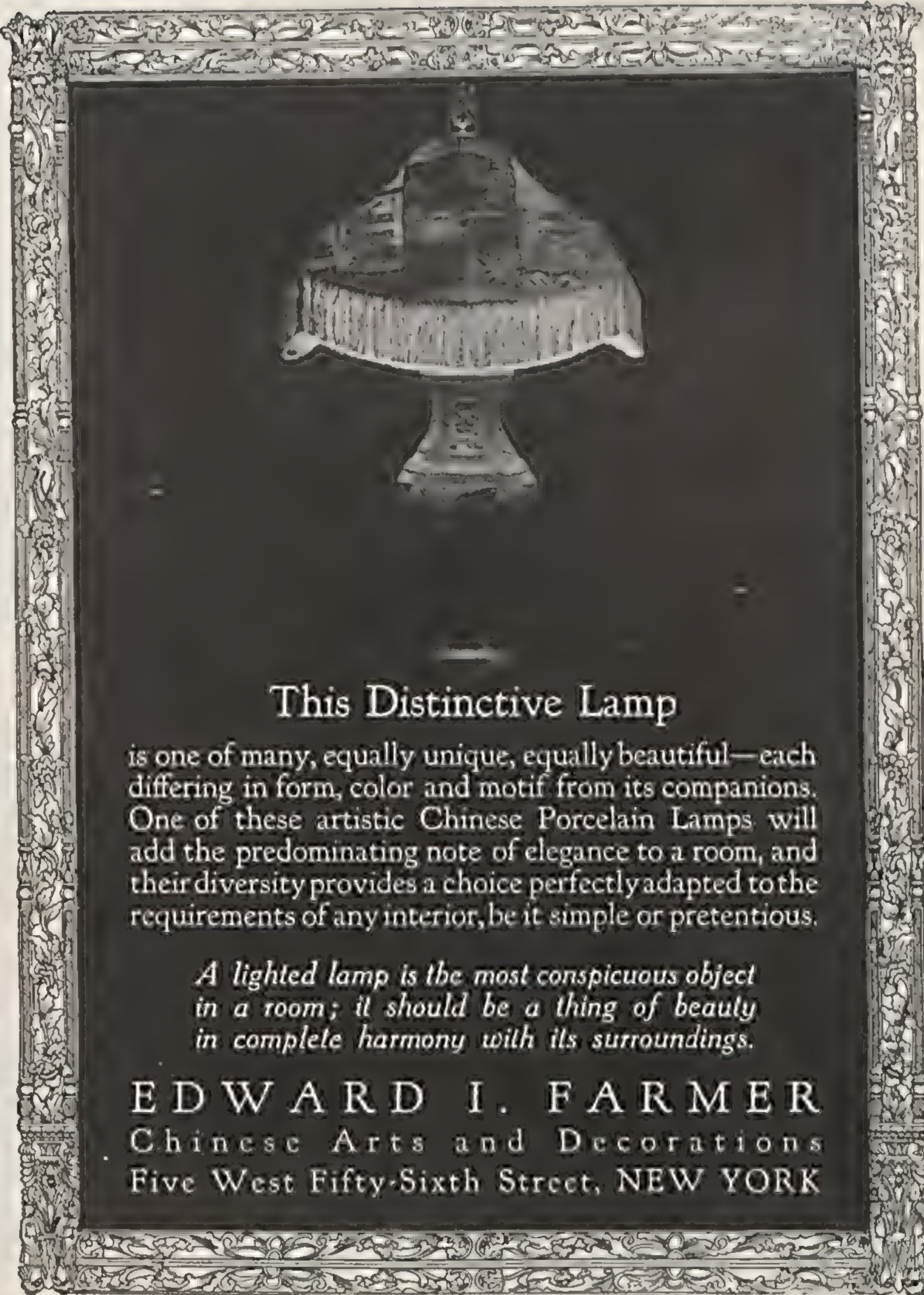


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A lighted lamp is the most conspicuous object in a room; it should be a thing of beauty in complete harmony with its surroundings.

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Marchlynne and Greenfield in sizes 34 to 46 bust measure. Merriday in sizes 34 to 44 bust measure.

MERRIDAY—Lovely spring model of Crêpe Georgette in white, flesh or mais shades. The broad frills and deep sailor collar are daintily embroidered as pictured. Price, \$6.75.
GREENFIELD—Smart Waists of White China Silk, an unusually heavy quality. Note the jaunty collar of green, flesh, light blue or mais silk. One of those semi-tailored models that look so well with suits or for outing wear. Price, \$3.50.
MARCHLYNNE—Crêpe de Chine Waists in flesh color or white. A distinctive feature is the unusual collar—broad sailor back with tassel at each corner, just a suggestion of the graceful fichu in front finished with tasseled ends. Tucked back and front. Price, \$3.95.

STRAWBRIDGE & CLOTHIER
PHILADELPHIA

ART HAS ITS ANNUAL OUTING

(Continued from page 58)

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OF FASHIONS

Robes Tailleurs
Robes de Ball
Manteaux Trousseaux

Now at the Maison de Couture

Marguerite

2841 Michigan Boulevard-Chicago-

The Original French Marguerite

proportion to the canvas than usual and skilfully proved that white is never "just white," and Leopold Seyffert's usual brilliancy marked the "Spanish Shawl." The delicate and charming "Morning Joy," beautiful in line and delicate in color and modeling of the nude, tells of the versatility of Philip Hale, from whom one has learned to expect serious and sober works such as the portrait which he contributed to the New York Academy. Perhaps the real surprise in the room was the not entirely agreeable surprise of a canvas in which Daniel Garber left his lace-like trees to paint an interior with figures,—"The Boys." Jonas Lie's "Winter Morning," a strong, splendidly painted interpretation, well merited an honor in the exhibition, and William Ritschel showed a splendid sweeping "Between Tides, California".

Though it contained little of definitely new inspiration, the exhibition as a whole had many canvases of excellent quality, and it possessed its usual advantage over the New York Academy, that of having space to show them adequately.

THE ARCHITECTURAL LEAGUE

The Architectural League followed this year its recently adopted plan and set its annual exhibition at the Fine Arts Building in a garden of flower-bordered walks and vine-covered trellis, a garden where water tumbled in a miniature cascade from one fountain pool to another. The result was delightful and the exhibition rich and dignified. For the last two years, this exhibition has been less academic than formerly, showing more of sculpture, mural painting, and the decorative arts.

The Medal of Honor for Architecture was awarded to John Russell Pope for his Temple of the Scottish Rite, Washington, which was exhibited in a group of nineteen photographs. The Medal of Honor for sculpture went to H. A. MacNeil, who exhibited two large figures, "Intellectual Development" and "Physical Development," for Northwestern University,



Though marred by an intrusive chair back, the interior which Robert F. Logan contributed to the Pennsylvania Academy more than atoned by its color

"Washington," designed for Washington Arch, New York, and a large group of photographs of other works. The Medal of Honor for Painting was given to Maxfield Parrish for his delightful mural decorations (shown in photograph only) for the Curtis Building, Philadelphia, and for the studio of Mrs. Harry Payne Whitney, Wheatley Hills, Long Island. Two of the most beautifully modeled figures in the exhibition were the seated women designed by Daniel Chester French for either end of Manhattan bridge; they typify, the one, Manhattan, and the other, Brooklyn. A large group, strong and vigorous in its workmanship, was that of Evelyn Longman for the Allison Monument, Des Moines, Iowa, while the graceful and decorative "La Chinoise" represented Gertrude V. Whitney.

The garden path led straight through the galleries to the large mural decoration, "The Abduction of Columbine," clear, flat, and very decorative, which was one of a number of paintings which served to show the versatility of Arthur Crisp. In the second gallery Edith M. Magonigle exhibited a delightful decoration, "White Peacocks," delicately drawn and executed, as are all her works. Wood carving, metal work, ceramics, and batik silk work all added to the charm and variety of the exhibition and gave it a wider and more popular appeal than in former years.

Calendar of Exhibitions

NEW YORK

Ainslie Studio. Twenty-five paintings by George Inness, through March.

Knoedler Galleries. Exhibition of Contemporary American paintings, from February 15 to March 23.

Metropolitan Museum of Art. Memorial Exhibition of the works of the late William M. Chase, from February 19 to March 18.

National Arts Club. Exhibition of American etchings, under the auspices of the American Institute of Graphic Arts from February 28 to March 24.

New York Public Library. Print Gallery: American portraits of the Colonial and Revolutionary periods. Gallery 322: mezzotints from the Cadwalader collection and exhibitions illustrating the making of prints. Stuart gallery: Henry Wolf memorial exhibition and recent additions to the print collection.

PHILADELPHIA

Pennsylvania Academy of the Fine Arts. One hundred and twelfth annual exhibition of contemporary American art, from February 4 to March 25.



The exhibition of the work of Elie Nadelman, the Polish sculptor, recently held at the Scott and Fowles Galleries, included this charming child portrait

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WHAT a pleasure it is to know that you can go to dinner, dance or theatre—remove your hat—and know your coiffure is as trim, neat, and well-arranged, as when you left home. Wear

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Invisible HAIR NETS

and you can feel at perfect ease on all occasions. You won't have to fuss with stray hair pins or loose locks.

The Fashionette is invisible to the eye—indispensable to the coiffure. It is self-conforming, cap-shaped or all-over, and outwears several ordinary nets. Made of the finest quality sterilized human hair in every shade imaginable. 15c, two for 25c, in sanitary envelopes. White and gray, 25c each. All the best dealers sell the Fashionette.

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Samstag's New York
1200 Broadway



Serving Society In Every City

The distinguished body of women who read Vogue have never lacked interest in the Arden Salon D'Oro, and much has been said about this unique institution in these pages.

In this advertisement, however, your kind attention is diverted for the moment to the Arden Service-by-mail to society women. It has been necessary to again double the floor space occupied in this branch of Arden service, and to enlarge the corps of highly specialized workers who attend, under Elizabeth Arden's personal direction, the sending of the Venetian Preparations to Arden clients in every city.

A survey of the growth of Elizabeth Arden's service-by-mail, carries with it the following irresistible conclusions. First, that the day of the inferior, all-purpose face cream is past. Secondly, that discriminating women are resolved to employ only special-purpose preparations which meet their personal requirements. They will no longer tolerate open pores, blackheads, deep lines and defective contours, wrinkles and puffiness around the eyes, etc. Thirdly, that Elizabeth Arden's methods, based on an experience international in scope, together with those pure vegetable creams, oils and lotions (the Arden Venetian Preparations) which never fail to cleanse, tone and nourish an unhealthy skin and its foundation of flaccid tissues, have supplied the specialized treatment which society now insists upon.

If you have never utilized this great and growing service, and if you cannot call at one of the Arden Salons D'Oro, write out an accurate description of your skin and complexion, its condition, faults, etc. Mention what you have been doing to overcome present defects. On receiving this information, Elizabeth Arden will write you, explaining the Arden Way of treating just such blemishes as yours. This consultation by mail is without charge and is gladly given. You can thus learn what Arden methods can do for you. These

ARDEN VENETIAN PREPARATIONS

are in use in every part of the country. Home treatment in the Arden way is practical and pleasurable.

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Universally needed by the American woman, to keep the skin at its best. It imparts a brilliancy and smoothness to the skin which gives an appearance of scrupulous care. Its toning influence checks a tendency to flabbiness and replaces sallowness with even whiteness. Three sizes, 75c, \$1.50, \$3.00.

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Distilled from rare, imported herbs, is more energetic in its action than the Ardena Skin-Tonic. It attacks the loose, relaxed tissues of an aging skin, double chin, etc., and restores the firmness, smoothness and youthful elasticity. Bottle \$3.

VENETIAN ADONA CREAM

Rich in fat producing qualities and widely used to increase the size and beauty of neck, bust and shoulders. Brings the desired firmness and plumpness in remarkably quick time. Also excellent to fill out hollows under the eyes. Jar, \$1.25, \$2, \$3.

VENETIAN LILLE LOTION

A harmless liquid powder of beneficial aseptic qualities. Gives a particularly beautiful finish to face, neck and arms for evening. Unequaled for an oily skin, as it will not come off while dancing, etc. In flesh, cream, rachel and white. \$1, \$2.

VENETIAN PORE CREAM

A thick white paste of great value to the woman who is afflicted with large, coarse pores about the nose and mouth, which give the skin a reddened appearance and cause the formation of blackheads and other blemishes. Pore Cream closes the unsightly pores and refines the skin. Jar, \$1.00.

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For a fair skin. Enriches the quality of a blonde complexion by giving that soft and beautiful ivory tint of the new egg shell. Its purity and captivating perfume make it much sought. Per box, \$1.50.

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Write for the book, "The Quest of the Beautiful"

The incomparable Arden Muscle-Strapping Treatment
is administered only at the Arden Salons D'Oro

Ladies residing in the vicinities of Boston and Washington are reminded of the Arden Salons D'Oro (addresses below) maintained in these cities for their convenience.

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ROYAL WORCESTER CORSET CO.
WORCESTER, MASS.

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Royal
Blue
Book
free



*Back
Lace*

(Continued from page 63)



My Beauty Secrets—Lillian Russell

"YES, there is a secret hidden behind the preserved freshness and beauty of my complexion and it lies in this:

The tell-tale signs of Time were beginning to show on the faces of some of the older people of my profession. They were beginning to lose some of the Beauty that was their greatest asset. So I decided to make every effort to forestall Time.

Realizing that my greatest need was perfect cosmetics, I acquired the services of a famous old French chemist, who devoted his skill to making the preparations which I have been using for over twenty years. Our one big idea was PURITY. Not a harmful atom was admitted to our ingredients.

The finer stores everywhere sell Lillian Russell's Own Toilet Preparations. Write me direct for booklet.

As a result of our efforts I have produced a remarkably efficient and unique line of toilet articles.

Every woman who values her appearance will welcome the genuine helpfulness of the Lillian Russell Toilet Preparations here listed:

Smoothout Cream	Lip stick, rouge
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Liquid Dressing Powder	Toilet Talcum
Compact Rouge	Beauty Boxes containing various assortments.
Compact Powder	
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Thus my real secret is that over twenty years of the hard life of the stage have left me with the complexion of Youth because of my determination to use only the purest chemicals in my preparations."

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A truly remarkable liquid powder—won't rub off—improves and whitens skin. Outfit with six special sponges and chamolis for application—\$3.00 complete. Three shades—white, flesh, rachel.

there most frequently. There is nothing dishonest in this. The fact is an open secret. But inevitably it tends to enhance the power of money as opposed to the power of art; which is but natural.

MANUFACTURED PRESTIGE

It is on the small cities, the music-hungry "provinces," that this system bears most heavily. The music-lovers of any average city, say of 50,000 inhabitants, can afford but so many concerts a year. The best they can do is to follow such indications as are offered them. And what is offered them is paid advertising. The musical entrepreneurs have often in the past taken advantage of their ignorance and foisted upon them mediocre artists at an outrageous price.

Thus the whole power of a complex business organization is dedicated to the work of creating a false demand. And so insidious is the power of suggestion that the concert-goer must constantly be on his guard against accepting an artist at his advertising value. A mediocrity may silence criticism by the prestige of his name. The true artist may peep out timidly from an unheralded recital. An honest judgment, undismayed by common report, is the duty of everyone who hears concerts and speaks his opinions of them to his fellow men.

MUSICIANS KNOWN AND UNKNOWN

So it comes that one's comments on recent New York recitals are concerned partly with the famous and partly with the relatively unknown. If one finds that Gabrilowitsch is less distinguished than his reputation, one must with equal readiness admit that Tom Dobson is more. The famous are no less excellent musicians because they have had their jewels stolen. But the unknown may offer pleasures which would hardly be heard of except by mouth-to-mouth report. Gabrilowitsch is easily in the front rank of pianists to-day; that is, in listing the ten or fifteen men who stand highest in their craft, he would certainly be named. But one is a little at a loss in searching for the elements which have made this reputation. His technique is certainly equal to all that modern pianism demands. His playing of the classics is marked by an honesty and good sense that are refreshing. But when he comes to Chopin, as he did for a whole afternoon recently at Aeolian Hall, he misses the magic that is needed. Chopin, who was forever singing melodies, needs a pianist with the singing instinct to interpret him. Gabrilowitsch does not find the soft tones, the gentle slurring, the delicate nuances which supply the magic. There are "Chopin pianists" who can play little besides Chopin's music with authority. And there are some pianists, otherwise excellent musicians, who seem strangers in Chopin's presence. Gabrilowitsch is one of these. The casual concert-goer can listen to him for an hour without seeing the soft moonlight which Chopin was forever trying to suggest. For Chopin demands no "concentration." He can be heard in a lazy relaxed state of mind, and enjoyed to the full. The pianist who demands more of the listener is less than adequate to the composer. Let Gabrilowitsch be great with Bach and with Liszt. There is many a talented youngster who will more successfully suggest the Chopin who languished in the arms of George Sand.

Conversely, after pointing out the limitations of one of the great, one is constrained to note the exquisite, if circumscribed art of Tom Dobson. This delightful tenor has trained his voice to the perfect manipulation of a well-nigh perfect tone. In a small hall, there is no one who can suggest better than he the atmosphere, the emotion, and best of all,

the humor of a song. Though as a singer he adds his own personality to a work of art, he always stops short of the point where personality becomes an impudence. There are few who can sing the French tone, chant the French language, and interpret the French taste as well as he.

The occasion for this discussion of Mr. Dobson was his share in a private recital arranged by the MacDowell Club to make known the works of one of the most talented American composers, John Alden Carpenter. Mr. Carpenter is a Chicago business man, but in the evenings and on holidays he has found time to write a great deal of music, distinguished by imagination, good taste, and a thorough knowledge of modern French technique. His "Improving Songs for Anxious Children," and the suite for orchestra, "Adventures in a Perambulator," are among the most delightful examples of musical humor we possess.

A GREAT VIOLINIST

Another delightful program was that given by Robert Hamilton, baritone, at which he sang many of the popular American songs of half a century ago. Such programs offer something to the public besides the routine réclame of paid advertising. From the program alone one can judge much of an artist. If it is evidently designed to exhibit the music rather than the singer, it is safe to assume that the artist behind the program is a personality of distinction.

Fortunately, when we come to an artist like Eugène Ysaÿe we need not trouble our heads about réclame. Ysaÿe, with his unique tone, his perfect technique, and his mellow understanding, would have risen to fame without a word of advertising. The stories that circulate about his amiable idiosyncrasies or his romantic generosity toward fellow artists, are not those of the press agent. They add nothing to the greatness of his music, but his music makes them all the more understandable. As Ysaÿe appeared recently at one of the Biltmore Friday Morning Musicales, he seemed to be the godfather of all that is best in the modern virtuoso. He possesses that flawless technique which is the first requisite of every virtuoso, but it does not dominate him. In fact, so much does he dominate it that he playfully exhibits it every now and then for the pleasure of his audience, as in his arrangement of Chopin's waltz in E minor. But usually, it is completely forgotten, as it should be, in the beauty of his playing. His taste rejects the excesses, both of execution and interpretation, which were the dominating feature of virtuosity in an earlier generation. At the same time he is not so stern in his musicianship as some of the more conscientious of present-day violinists. It requires no effort to listen to Ysaÿe. All that he plays, even in the most abstruse music, is eloquent and lovely to the most unsophisticated ear. He is a romanticist from an age less strenuous, more genial, than our own. And he is a romantic figure, as he stands on the platform, fatherly and benignant, gently caressing his violin, and looking out upon his audience like some apostle from the great past of expressive art itself.

THE ARTIST'S SERENE CONFIDENCE

Maud Powell, who in some ways approaches greatness, lacks the one quality which is common to all the great. This quality is ease. It is with obvious effort that Miss Powell produces her clear-cut and vigorous effects. Her arms and shoulders are taut with exertion and her face shows the strain of concentration. Inevitably this affects her music. Her

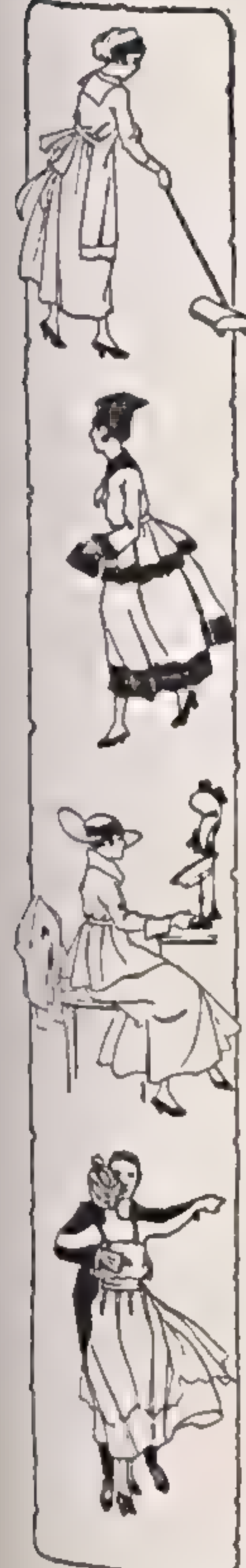
(Continued on page 122)

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Hardest of all to find, hardest of all to choose, hard-
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¶ It flapped in the wind, it pulled one's hair, it hurt
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They're the sort of hat you always wanted.
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your town.

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La Camille Corsets mold the
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beauty in harmony with the
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At the same time, La Camille
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Belt ends with sash in back.

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36 to 44 bust measure.

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M A K E R S o f M U S I C

(Continued from page 120)



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HER STUNNING GOWNS
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tone is masculine, and a little lacking in purity. At times she seems to be fashioning her music by main force. Kreisler's bow is used like a painter's camel's-hair brush; hers like the chisel of an architect. Even if such a method did not affect the music itself, it would affect her audience, which is quite as bad. For because of it the listener becomes a trifle constrained and loses that serene confidence which the great artist always inspires. Yet Miss Powell, because of her insistence that each note and phrase shall be firm and clear, without ambiguity or sentimentality, has made herself one of the distinguished violinists of our day. She appeared in January at Carnegie Hall in a request program.

With a little courage and common-sense the average music-lover may distinguish the good from the mediocre among individual artists. But the task is not so easy when it comes to orchestra and chorus. Mere volume of tone, such as is at the command of large bodies of musicians, is intoxicating, and an indifferent orchestra playing the March from "Tannhäuser" may give the layman an impression of greatness. It is not easy to discern in the maze of orchestral sound the fact that the second horn lacks agility or that the first oboe is off the pitch. And fortunately, it is not highly important. Large orchestras, which never make money and are therefore in a place outside the commercial system of the day, must have a fair degree of artistic standing before they can exist at all. Those who have heard the supreme Boston Symphony Orchestra once a week all their adult lives may feel uneasy while listening to another. But these refinements are distinctions not between good and bad, but between better and best. The many symphony orchestras which flourish (and even those which only manage to exist) in this country are a cause for congratulation. A ticket to one of their concerts is, on the whole, the least uncertain musical investment which can be made in this country to-day.

When Mr. Sam Franko announces one of his "Concerts of Old Music," which he has arranged every now and then for some years past, the music-lover is sure of hearing something beautiful, worthily performed. His music is chosen from the seventeenth and eighteenth (and even from the sixteenth) centuries. It is an aristocratic music, written for princes and nobles who had little to do with their time save to while it away in the most elegant fashion. And

though it is to-day as obsolete as Marie Antoinette's powdered wig, it has a quiet and leisurely beauty. Mr. Franko's orchestra is excellent, and he directs with sympathetic scholarship.

THE CINCINNATI ORCHESTRA

A word of praise should be given to the Cincinnati Symphony Orchestra which this winter made its first visit to New York City. Since its founding in 1893 it has grown in size and proficiency, and now, under the direction of Dr. Ernst Kunwald, it has attained artistic maturity. Dr. Kunwald acknowledges the applause of the audience by a bow from the waist, Prussian fashion. And Prussian discipline has been his invaluable contribution to the orchestra. It was such discipline which gave birth to the modern orchestra in Mannheim a century and a half ago, and has given it a constantly increasing virtuosity ever since. And each American orchestra of high standing has gone through such a disciplinary régime at some period. Dr. Kunwald's men will attain more flexibility in the future, but they will do nothing for which they will not, in some degree, have him to thank.

This season has also marked the seventy-fifth anniversary of the oldest symphony orchestra in America—the Philharmonic of New York. A brilliant list of concerts has marked the festival, including one in conjunction with the Bach Choir, which Mr. Charles L. Schwab endowed some years ago for his employees at Bethlehem, Pennsylvania. Simultaneously there has been a campaign of criticism against the Philharmonic, conducted by academic idealists, on the ground that its crowded concerts have been too "popular." The Philharmonic can well smile at the charge, while its president, Mr. Oswald Garrison Villard, congratulates it on its splendid record of three-quarters of a century. It is true that the orchestra, under Mr. Stransky, does not play all things equally well. But it is equally true that there are some things, notably the romantic works of Liszt, Tchaikowsky, Strauss, and the like, which it plays better than any other orchestra in the country. It has, like every other good orchestra, educated its public while pleasing them, and it has well maintained its bonds with the past while cultivating the best of the present. Our vote is cast with that of the directors in offering another term of service to the brilliant Mr. Stransky.

A S S E E N b y H I M

(Continued from page 66)

is not made with a squeeze of the fruit itself. There is all the difference in the world. I am not, as a rule, a great advocate of cocktails, but if you must have them, they should be properly mixed.

FINALE, THE NATIONAL ANTHEM

Three letters have come to me recently concerning the rising of an audience during the playing of the national anthem. "The Star Spangled Banner" is our anthem, and although when we are asked to sing it we rarely get beyond "Oh, say, can you see by the dawn's early light," we rise when we hear its strains. I know it is a bore to stand, and I do object to the air being introduced in medleys or as

an accompaniment to acrobats and trained dogs and such. "America" is more stately, but is sung to the tune of "God Save the King," which, by the way, really has a German origin. Last autumn at a monster meeting at the Madison Square Garden and also on Christmas, "America" was played and the audience rose on both occasions, although it was not orthodox to do so. We always rise during the "Hallelujah Chorus" at a public performance of the "Messiah." If "The Star Spangled Banner" is not to be sung, let us rise at "America." Perhaps the information may be given on a program, but at times this rising of an entire audience is a spontaneous tribute, and I must say I like it.

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These special clothes for stout
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S E E N o n t h e S T A G E

(Continued from page 62)



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Mr. Hopkins has also a happy faculty for casting his plays; and, in this particular respect, his taste is more to be trusted than that of Mr. Winthrop Ames. Mr. Ames has sometimes spoiled a good play,—like "The Great Adventure," for example,—by miscasting one or two of the vitally important parts. It was a manifest mistake to employ Mr. Lyn Harding, an actor of decision and authority, to portray the part of an absent-minded man who was incapable of any conscious and deliberate exercise of will. Mr. Hopkins does not make mistakes like this. He casts his actors perfectly; and, for this reason, all his plays appear to be unusually well performed.

Mr. Hopkins may or may not have an eye for line, for color, for lighting, and for composition; but at least he had sufficient sense to employ Mr. Robert Edmond Jones to take care of the pictorial details of all of his productions. This young American artist, who made himself famous overnight by his very beautiful investiture of "The Man Who Married a Dumb Wife," might have been engaged by any other manager; but it was Mr. Hopkins who secured his services and proceeded to give to him an unimpeded opportunity to turn the American theatre into a lyrical and lovely world of wonder.

The well-known phrase "Arthur Hopkins Presents . . ." has come to mean much in the American theatre. It is a signal for putting on one's best clothes and sitting down to an evening of tasteful and tactful entertainment. Mr. Hopkins pays his audience the compliment of assuming that it is composed of ladies and of gentlemen. He does fine things in the theatre, and he always does them finely.

"A SUCCESSFUL CALAMITY"

No finer production—in the precise sense of that rather elusive adjective—has ever been shown in the American theatre than Mr. Hopkins' production of "A Successful Calamity," a comedy by Clare Kummer. The piece is so perfectly cast that the least important people on the stage appear to act as well as Mr. William Gillette, who portrays the



Photograph by Sarony

In Clare Kummer's new play, "A Successful Calamity," Estelle Winwood, the charming English actress, is worthy to play opposite William Gillette

central character. The scenery, the furniture, the dresses, the grouping, and the lighting,—all are perfect; but the subtle art of Mr. Robert Edmond Jones is so supremely tactful that it does not call attention to itself,—like the best achievements of Mr. Belasco, for example. It may seem excessive to state that the production of "A Successful Calamity" entitles Mr. Arthur Hopkins to be called the best producing manager, bar none, in the American theatre of to-day; but this assertion will not seem excessive to those readers who have witnessed a performance of this comedy.

The piece itself is not so good as the production; but it is an unusually interesting and entertaining play. It is constructed in two lengthy acts, each of which is subdivided into two scenes. By this unconventional arrangement, the narrative is bundled into two distinct packages of place and four distinct packages of time. The first act, which is the better of the two, is merely conversational and is composed consistently in the key of high comedy. In the second act, the author has elected to stiffen the construction by dragging in a skeleton of melodrama. She was right in thinking she could not carry on her amiable exercise in dialogue without inventing a plot to give excuse for a continuance of conversation; but, having decided to invent a plot, she should then have worked backward and have planted the initiation of this plot in the middle of her conversational first act.

Clare Kummer still has many things to learn concerning the almost mathematic problem of building a scenario; but she is already a passed master of the art of writing dialogue. The writing of "A Successful Calamity" affords the auditor two hours of undeniable delight. This clever woman's dialogue is even funnier than Mr. Bernard Shaw's,—and much more laudable, because, witty as it is, it is always kept within the bounds of consistency of characterization.

If we are ever to develop a comedy of manners in this country, in which sage and funny sayings in criticism of our current life shall be made with spontaneity by characters that are capable of making them, we must look to this

(Continued on page 126)



Photograph by Moffett

Henry Miller has done much for us by reviving a play which was hailed ten years ago as "The great American drama"—"The Great Divide," by William Vaughn Moody



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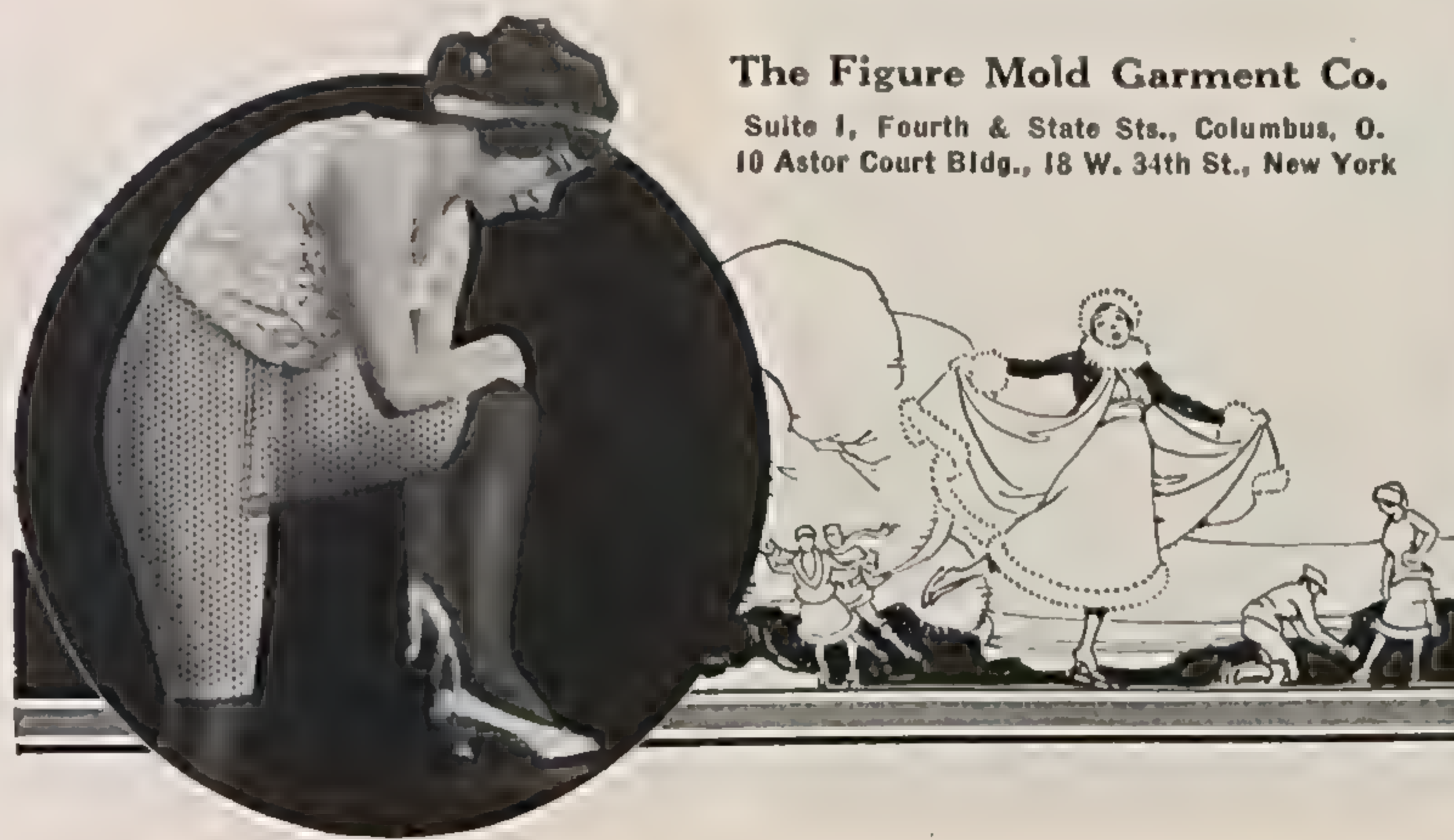
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SEEN on the STAGE

(Continued from page 124)

author as a leader. She may be ably aided by Mr. Langdon Mitchell and Mr. A. E. Thomas, and possibly by Mr. Avery Hopwood and Mr. Thompson Buchanan. But, for the present, the promise of a native comedy of manners which shall carry off with ease the air of elegance appears to be invested in this little group of writers; and Clare Kummer looks at present like the leader of the lot.

"LILAC TIME"

There are two ways of talking about war. One way is to tell the truth, which is fatiguing and discomforting; and the other way is to repeat the time-worn sentimental nonsense, which is stirring and inspiring. Soldiers hate war, because they know how it actually feels to wallow in the mud with fifty pounds of junk upon their backs; but slackers and stay-at-homes and pacifists make war alluring by imagining it to be a sort of comfortable garden-party.

"Lilac Time," by Jane Cowl and Jane Murfin, will probably turn out to be a very popular play, because it repeats all the old theatric nonsense about war which our public has been brought up to believe. British officers, in absolutely dustless uniforms, are shown in the enjoyment of a happy week-end in a garden spot of France. The noble hero is living under a cloud; for, at home, in London, he has been accused of cowardice. The sort of heroine who (at the outset of an act) arranges flowers in a vase, falls in love with him, because he is misunderstood. She is a peasant girl of France, who wears clothes that have been imported from Paris,—the simple sort of little frocks that cost more money than any peasant can afford. An enterprise of special danger calls for volunteers; and our hero steps forward, to dedicate himself to almost certain death. The heroine hangs about his neck for hours, before he goes away at dawn. But finally he goes. He accomplishes his mission. Subsequently he is killed. The peasant girl is informed, after many months of watchful waiting, that her lover is dead. She goes to the nearest window, and salutes a passing regiment by crying, "Vive la France!" and "Vive l'Armée!"

"Lilac Time" is an entertaining play. It affords a tearful actress many opportunities to use her handkerchief; and, when Miss Jane Cowl weeps, she never weeps alone. There is very little plot to the piece, but there is plenty of incidental humor and more than the usual amount of sentiment. The play may cheerfully be recommended to pacifists and other people who regard the dreadful tragedy of war as a sort of tennis-game that may be enjoyed or desisted from at will.

"IF"

"If," by Mark Swann, is a better play than "An Englishman's Home," by Major Guy Du Maurier, D. S. O.; and that is, perhaps, the best that need be said of it. Major Du Maurier's play was written, several years ago, to warn his fellow-countrymen against a possible attack from Germany. It was received indulgently, with many smiles, and accorded a success of curiosity. In August, 1914, Germany attacked England; and Major Guy Du Maurier was slain very early in the war. At the time when he was killed, the people who had seen his play, and applauded it and smiled at it indulgently, were still sitting safe at home and talking.

Mr. Swann, adopting the formula of Major Du Maurier's melodrama (and may the son engendered by the man who gave us "Trilby" rest in peace: stand up, gentlemen—a toast in silence!) has endeavored to depict the danger of a sud-

den invasion of unprepared America by prepared Japan. The production of "If" at the present moment is, of course, for diplomatic reasons, to be frowned upon; for Japan is one of our allies, and the immediate danger that threatens us is not from Asia but from Europe. But those who care enough to read between the lines may easily substitute the Atlantic for the Pacific and the Germans for the Japanese in listening to the text of this admonitory melodrama.

The whole thing happens in the mind of a gentle old gentleman who opposes all appropriations for the equipment of the United States Army but is ready to celebrate with civic pride a pork-barrel appropriation of two hundred thousand dollars to erect a post-office in his own little town of southern California, which has no need of such an edifice. This man falls asleep and dreams a dream. In his dream, his hitherto obsequious Japanese butler is suddenly transformed into the commanding general of an invading army. His little son is slain; his daughter is violently carried off in marriage by his former servant; his friends are quickly shot or subjugated. From this distressing nightmare, he finally awakes; but, by this time, he has subconsciously decided that a policy of preparedness is a safer insurance against danger than a policy of ostentatious pacificism.

The lesson of this play is sound,—as sound as the lesson of that other play by the late and honestly lamented son of the immortal man who gave us "Trilby." America is helpless to defend herself against a sudden and unforeseen invasion from the west or from the east. This fact should be generally known and should be preached in public.

Considered merely as a melodrama, Mr. Swann's play is exciting and entertaining. It is skilfully constructed,—with a better knowledge of the exigencies of the theatre than that displayed by Major Guy Du Maurier. Moreover, "If" is admirably acted and very well produced. The deep disfavor which has been displayed against this play by the critics of the daily press must be ascribed to an underlying sense that its production was untimely.

"AS IT WAS IN THE BEGINNING"

By far the best of all the recent crop of war-plays is "As It Was In The Beginning," by Arturo Giovannitti. This terrible and terrifying play was produced, for only two performances, by the Stage Society of New York; whereas a sentimental piece like "Lilac Time" will probably be shown to several hundreds of successive audiences.

Mr. Giovannitti is still a young man in his twenties. He is a noted labor-leader and has been sent to jail for activities against the law in Lawrence, Massachusetts. In jail, he passed his time by writing many poems of more than customary merit. "As It Was In The Beginning" is his first play. It reveals—as might have been expected—a lack of technical and practised skill; but it exhibits also an astonishing amount of primary power and essential dramatic energy.

The horrors of war—the horrors not only physical but psychological—are revealed in this remarkable drama so emphatically as to stop the breathing of the most casual and careless auditor. "As It Was In The Beginning" exhibits more than a half dozen moments that would be sufficiently emphatic, in sheer theatrical appeal, to carry an ordinary melodrama to success. But the author—impeded merely by a lack of practise—has allowed his play to lapse, at many times, to dullness. What he seems to need is a collaborator,—the skilled as-

(Continued on page 128)

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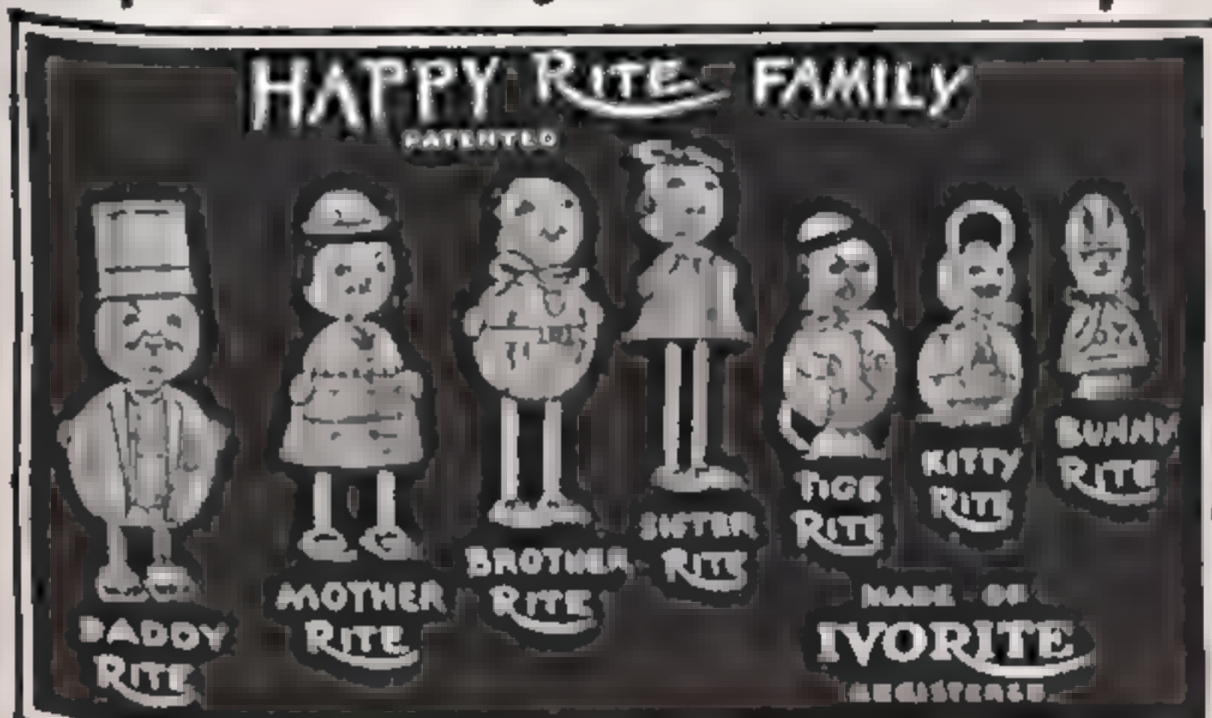
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S E E N o n t h e S T A G E

(Continued from page 126)

sistance of a man who knows the theatre thoroughly. He is endowed already with every other gift which goes into the making of a serviceable dramatist.

"THE WANDERER"

The greatest short-story in the world was told supremely, many centuries ago, in the fifteenth chapter of the Gospel According to Luke, within the little compass of five hundred words. Every subsequent attempt to enlarge or annotate this supremely satisfying narrative has resulted merely in a manifest dilution of the primary artistic project.

Somebody or other by the name of Wilhelm Schmidtbonn has attempted to dramatize the story of The Prodigal Son; and his effort—entitled "Der Verlorene Sohn"—has been translated into English by Mr. Maurice V. Samuels. The result is a panoramic play which pursues the following pattern:—Act I, the prodigal leaves home; Act II, he wastes his substance in riotous living; Act III, he returns to his home and is forgiven by his parents.

Messrs. William Elliott, F. Ray Comstock, and Morris Gest (aided unofficially by Mr. David Belasco) must have spent a great deal of money to re-exhibit this simple narrative upon the spacious stage of the Manhattan Opera House. The cast of "The Wanderer" contains the names of nearly all the highest salaried actors that happen, at the present moment, to be out of captivity. These notable performers, for the most part, are allowed no opportunity to earn their salaries. Their efforts are wasted on material that is conventional and dull. The only memorable bit of acting in the whole production is contributed by Nance O'Neil in her depiction of the mother of the hero.

Much money has been spent on the scenical investiture of this production. The second act is particularly horrible to look upon. Hundreds of sofa-pillows obviously bought from some department store; are tumbled about the foreground; and the vista is concluded by a backdrop conceived incongruously in only two dimensions and drawn in the decorative spirit. The effect of this setting, in a secondary sense, is rather deeply moral; for it convinces the spectator that the wages of sin is not more, at the very outside, than twenty-nine cents in counterfeit money.

"THE GREAT DIVIDE"

Ten years ago, "The Great Divide," by William Vaughn Moody, was hailed enthusiastically as "the great American drama" that had long been waited for. At that time, the present writer was one of the few critics who protested against this apparently excessive designation. The main trouble with this play is that

the author, after imagining his fable truly (as indicated by the act of his initial title, "The Sabine Woman") allowed himself to be persuaded, by commercial pressure, into a rewriting of his first act which robbed his whole play of its enduring fundament upon a basis of essential truth. Unless Stephen has forcibly possessed himself of Ruth in the initial act, the second act must necessarily seem maudering and sentimentally untrue. Either the basis of this plot is rape, or else it is nothing at all.

This impression is confirmed again by seeing a revival of the play after many intervening years. The audience takes too easily the part of the hero against the heroine, because the status of the heroine has not been stated with entire frankness as the author initially imagined it to be.

But, though "The Great Divide" is not a great play, it sets forth a discussion of a great theme by a great man. Thanks to the loving reverence of Mr. Henry Miller, the mind of Moody is revived and is made once more articulate to the theatre-goers of the current season. Moody was a great man—a very great man, as Mr. Miller said, on the occasion of the first night, in a speech which touched the audience to tears: and those of us who used to know him before he went away are very grateful for this present opportunity to listen once again to the tones of his ever-living voice.

"CANARY COTTAGE"

A new theatre in New York—the Morosco theatre, in Forty-fifth street, west of Broadway—was opened on the evening of Sunday, February 4th. The building is a beautiful edifice,—commodious, convenient, and pleasing to the eye. The auditorium is restfully composed in a quiet harmony of gray and lavender.

This lovely theatre was inaugurated by the exhibition of a less lovely entertainment, entitled "Canary Cottage," a musical comedy with plot and words by Oliver Morosco and Elmer Harris, music and lyrics by Earl Carroll, and scenery and costumes by Robert McQuinn. Mr. McQuinn's designs are easy to look upon, but they seem—in summing up—a little too effeminate. Mr. Carroll's music, in its jingling and its jangling, is nothing more than commonplace. And the book of "Canary Cottage" is both uproarious and vulgar. The show is very funny; but it frequently evokes the loud guffaw that bespeaks a mind vacant of all of the finer sentiments. It is easy enough to make the public laugh by a violent and sudden intimation of immorality; but it is harder to induce the delicate smile that welcomes a comparatively quiet exercise of humor, carried off with the aristocratic air of elegance.



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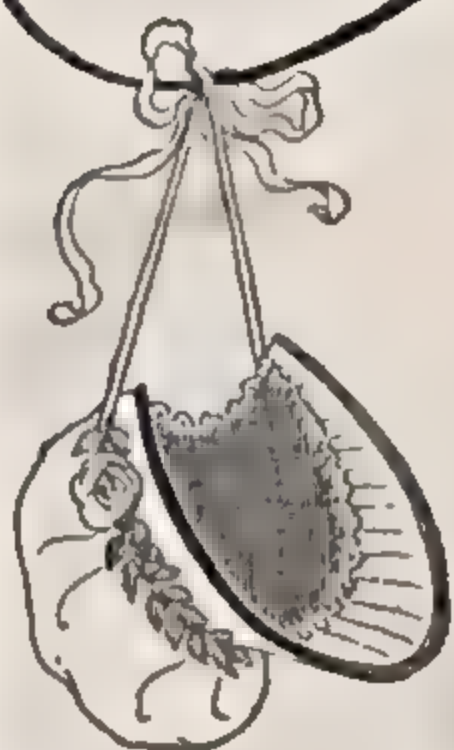
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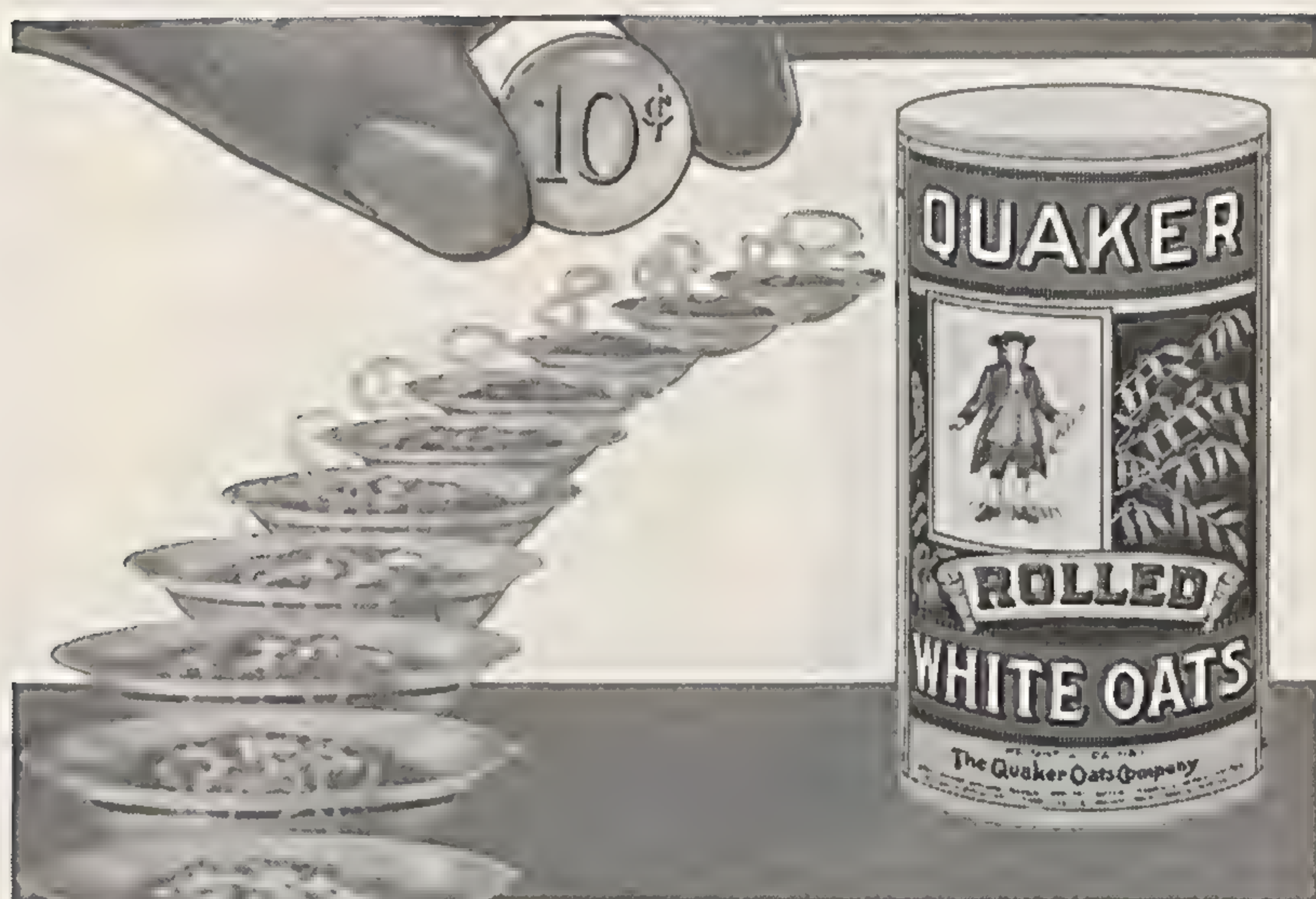
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(1507)

THE WAY OF MANHATTAN WITH A MODE

(Continued from page 48)

of St. Thomas's Church, which was screened off from the remainder of the church by a wall of tall palms. The lights were softly shaded, and to the pillars were bound clusters of fragrant yellow roses and green foliage. The effect was delightful. The bride's only attendant was her little niece, Miss Beatrice Greenough, who wore the quaint frock pictured at the lower left of page 48. It was of creamy white silk combined with delicate French muslin, very short as to waist and very long as to skirt. With her little flat-heeled shoes and her round gay colored posy, little Miss Greenough looked as though she had stepped out of an old-fashioned portrait.



The newest thing a fan can do is to get itself covered with spangles, either copper or gun-metal

full sleeves drawn into tight cuffs at the wrist. Miss Draper herself wore some charming costumes. In "The Stronger," which opened the program, she appeared in a street gown of brown chiffon over orange, with which she carried handsome sabres. Her costume for "The Actress," which closed the program, was of peach colored chiffon with a corselet of embroidered silver cloth. Great flowing sleeves of the chiffon fell almost to the hem.

At the private dance the other night (presumably a fancy dress dance, although not all the guests were in costume, for it is a difficult matter at this end of the season to get people to don fancy dress) much attention was centered on Mrs. Philip Lydig, who came as Pierrot. Her costume showed a charming and original interpretation of her subject. Throughout the evening she made a graceful, arresting figure; she danced most of the evening, sometimes alone, and again with Mrs. Harry Payne Whitney, who, as an Apache, with the familiar short skirt and red handkerchief, made a most effective foil for Mrs. Lydig's whimsicality. Mrs. Lydig displayed all of her old-time vivacity, and demonstrated to the pleasure of every one that she had recovered from her recent serious illness.

Letters from Palm Beach tell of the variety of smart clothes which are being worn there. The weather down there seems to be emulating that of New York in its variability; one day is expectedly warm and the next is most uncomfortably and unexpectedly cold. However, many smart costumes have been seen. Mrs. Barclay Warburton appeared recently in white with a dark blue duvetyn coat which had a cape collar of blue satin. Her white hat was worn with a large-figured white veil, and these veils, by the way, are being done to a great extent by the smart women at Palm Beach. Canes, too, are much in evidence. Mrs. Warburton carries one of dark wood banded with blue enamel.

THE PINK OF PERFECTION

Mrs. Russell Colt, who is Ethel Barrymore on the stage, seems to have a penchant for pink this season. She wore recently a pink silk sports skirt, doubly pocketed, accompanied by a pink silk sweater and a large pink felt hat. Silk sports skirts are the mode of the moment; in them a woman feels a bit less informally clad, when she enters a hotel for luncheon or tea, than if she were wearing sports clothes of other material.

The past few cold days have brought out some heavy sweaters, the smartest of which were those worn by Mrs. Gurnee Munn and her sister, Mrs. Arturo de Heeren. They are fashioned of wool with grotesque bright-colored figures over them, and there are scarfs to match. Mrs. Joseph Dilworth wears a gray and white checked skirt, a gray sweater, and a small gray felt hat with a black embroidered bird upon it.

With this outfit she wears stockings and white shoes. Mrs. Frederick Edey wears a white skirt and blouse with a canary yellow serge coat and and écu hat embroidered with blue parrots, and about her neck she twists a most effective muffer of orange and brown silk.

Those new spangled fans are often mounted on beaded sticks

THE RETURN OF THE OSTRICH

One of the guests at this wedding was Mrs. Burke Roche who wore the smart hat sketched at the upper left on the same page. It illustrates the recent return to favor of ostrich feathers as trimming. The hat was so covered with the long soft flues of the feathers that nothing but the merest glimpse of brim was visible. It was posed audaciously on one side, on the wearer's beautifully coiffed white hair, and its appropriately smart accompaniments were a veil with a delicately traced design and a pair of round pearl earrings.

The wedding of Miss Nancy Perkins to Mr. Henry Field was also a very quiet one, owing to the recent death of an uncle of the bride. It was held in the drawing-room at the home of her aunt, Mrs. Charles Dana Gibson, which had been converted into a veritable bit of spring by means of great bunches of lilacs, cherry blossoms, narcissus, and jonquils. The bride wore a costume of pearl-embroidered white chiffon with a tulle veil, and she carried white lilacs. Her attendants, her cousin Mrs. George B. Post, jr., who was Miss Irene Gibson, and



She lunched at the Ritz in this hat of accordion plaited black crêpe

Miss Flora Payne Whitney, wore frocks of cream colored chiffon with pale blue girdles and short veils of pale blue tulle held by chaplets of green leaves, and they carried nosegays of pansies. The arrangement of the veil is sketched at the lower right on page 48.

A SMART MATINÉE

Ruth Draper's matinée at the Century took on all the importance of a social event. Smart New York was in attendance, strolling about and chatting between the numbers of the program, just as it does at the Opera. Much attention was directed to one of the boxes in which Maude Adams was seated, for Miss Adams is so seldom seen in public that her appearance created a sensation. She looked exceedingly charming in a close hat, much like Peter Pan's cap, made of bird's breasts and wings. Miss Flora Whitney wore the smart little drum-shaped hat sketched at the lower left on page 48. It was of black satin antique, untrimmed save for a brilliant green tassel at the side. A slender girl in one of the boxes wore a suspender dress of blue cloth over a guimpe of accordion plaited biscuit colored Georgette crêpe, with very

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Left, a low shoe of gray suede and gray kid, giving support to the ankle; next, a mule of gold-brocaded black satin; next, a boot of cinnamon brown leather with a top of tan leather; right, a sports shoe of white canvas trimmed with white leather. Shoes from Cammeyer



THE ULTIMATE ENDS OF WOMAN

(Continued from page 46)

hung over the arm by a blue silk loop, upon which are strung Chinese coins. At the right of this sketch is a parasol quaintly old-fashioned. It, too, droops low, it is of lavender silk, and it is tipped with black at every point. About its blue-lavender stick is caught a loop of lavender silk upon which is strung a large black bead. The parasol in the sketch at the top of the same page is of black silk bordered with three graduated bands of gold.

The lady in the sketch at the lower right of the same page carries a flat cretonne parasol in which soft dull tones are most effectively combined with black. About the lady's neck is wound a silk scarf, that latest whim of fashion. So much a part of the sports outfit has the wool scarf become that woman is loath to abandon it, and so for summer wear, she has found an excellent substitute in a silk scarf of elaborate weave.

With the parasols in the sketch in the middle of page 46 are shown several new stockings. Those in the middle are white with checks and blocks in black; they are, of course, destined to wear with sports shoes. The stocking at the left is of black gossamer silk with delicate lace-work over the instep, and the stocking at the right has an embroidered design of trailing leaves over its lace insertion.

No careful mother of to-day would admonish her daughter: "If the shoe fits, wear it." That the shoe should fit is, of course, essential, but this is just one of many things that a well-regulated shoe must do. The smart shoe must be chosen with a view to the occasions upon which it is to be worn and the costume

with which it will appear. Many of the new shoes appear in delicately shaded leather. Grayish tans and tannish grays, to match the new dress materials, are much in evidence. There is also a soft warm tan, called cinnamon brown, which is so delicate in tone that it might appropriately be worn with a white frock. Low-heeled shoes are still with us, and some very smart new models have recently appeared. The upper pump in the sketch at the lower left of page 46 is of white buckskin; it is specially designed for walking. Smart lines of perforations give it distinction and grace. Just below it, is sketched a low shoe of cinnamon brown suede leather with a graceful heel. The shoe worn by the dreamy young lady in the sketch at the top of that page is an Oxford tie of biscuit colored suede, outlined with delicate perforations. Oxford ties, by the way, are steadily increasing in favor, and this season they appear in formal shoes, as well as in those designed for sports wear.

The low shoe at the left of the sketch at the top of this page is designed for the woman who requires some support over the ankle. The lower part of the shoe is of gray kid and the upper part of matching suede. This upper section fits snugly and gives adequate support. At the right is a white canvas sports Oxford with tip and inset for the lacings both of white leather. The high boot in the same sketch is a combination of cinnamon brown and light tan leather, and it is fashioned on slim long lines. The mule is of black satin brocaded in gold, with a very small pink rosette at the front.

JUVENILE EASTER NOVELTIES

(Sketches of these novelties are to be found on page 79)

THERE now are to be had most decorative and interesting doll-centerpieces, which are usually made to contain or conceal gifts of interest to juvenile guests.

Such a centerpiece is the two-foot wooden bunny with painted sweater, in the middle of page 79. Within the bunny are ten gift toys, wrapped in pink paper and tied with pink ribbon, each about 50 cents in price. In the carrots are favors, worth about 10 cents each.

Of three more ambitious centerpieces, one is a Mary Contrary doll 14 inches high, dressed in real clothes, holding a real watering-pot. Each of her pots of artificial flowers has a grass-plot to stand on, and contains a gift. On the price of these gifts depends the price of the whole set. The least expensive set includes gifts like small dolls, toy motor cars that

wind up, and so forth; about 35 cents each.

The other large centerpieces are a boy doll, fully dressed, with a wheelbarrow full of gifts, of the sort mentioned above, (he brings six pots, though only three show in the sketch and each pot holds a gift and an artificial plant;) and a bunny and wagon full of gifts worth about 50 cents each; this set includes all the dolls and ducks, and the bunny and wagon, too.

At the bottom of the same page is a toy world, which contains twenty 5-cent toys; a bunny "grab bag" surrounded, in the sketch, by the 5-cent toys he is supposed to contain; and a post-man bunny made of composition, whose side-bags are stuffed with toys; these toys are priced from 1 cent to 10 cents each.



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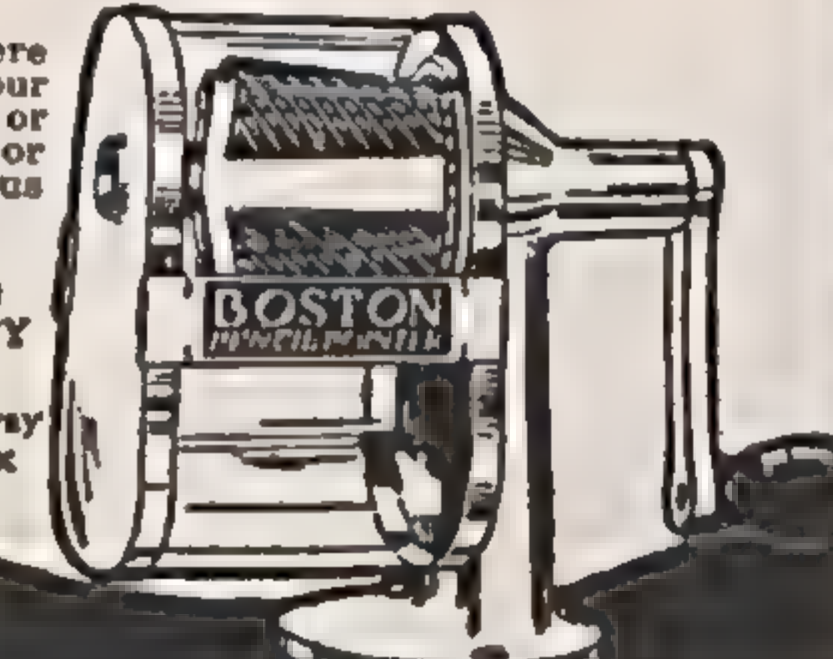
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De Pinna representatives every season visit the principal cities of the country. Send your name and address and you will be informed of the next visit to your city, or the city where you do your shopping.

FASHION and PALM BEACH

(Continued from page 40)

hair was wound a jade green silk handkerchief, over which was posed a wide-brimmed hat of black rubberized satin. Her black bathing cape had a narrow edge of jade green silk, and daring touches were her black satin slippers with bright red heels. She tripped down the sands, the cynosure of all eyes,—but she never went near the water. It was afterward disclosed that her costume was not a bathing-suit at all, but a beach suit—and between the two, the discriminating have drawn a heavy though invisible line. Many who love the salt air and the shifting crowds and the brilliant sun don their beach suits and spend the morning on the sands, without even approaching the water.

The very newest article of sports attire at Palm Beach is the rubber cape, which appears in every color. It is not only worn on the beach, but it accompanies motorists, as a sort of ounce of prevention in case of a sudden shower. They are undeniably smart, and Mrs. William Lowe Rice was stunning in a white one over her tailored white silk gown, worn with a hat of black-faced white straw.

Some of the smartest morning costumes are of white sports satin, wash satin, or silk cashmere, with knife-plaited skirts, blouses with plaited bosoms like a man's dress shirt, and wide belts of the material, either tucked or plain. Severely tailored are these costumes, but very smart and becoming to the tailor-made type of woman.

Sports costumes of chintz are not a new departure by any means, yet there are some extremely smart ones. For instance, there was a jumper dress of gay-colored chintz worn by Mrs. Herbert Carpenter, who has been soliciting funds for the Good Samaritan Hospital, the pet charity at Palm Beach. There was also the chintz tailored skirt made with one inverted plait at the back, which Mrs. Hermann Oelrichs wore with a hand-made French blouse of handkerchief linen. Mrs. Oelrichs's skirt was of gray linen-finished cretonne over which ran a riot of small flowers and vines in various shades of lavender, blue, and old-rose. Her hat was of black and white foulard, faced with white straw. The little underbodies which Mrs. Oelrichs wears with her sheer blouses are charming. They all have tiny face-edged short sleeves, which open over the outside of the arm. A little white satin rose on each corner of the sleeves shows through the delicate fabric of the blouse over them.

As usual, every one saved her best bib and tucker for the three balls, the one which took place on Washington's Birthday, the Tennis Ball, and the American Ambulance Ball. Many new models from Paris reposed in tissue paper in their striped boxes from which they were not unpacked until the height of the season had come and the tourists had gone on their happy ways. Not until then does society really settle down and produce its surprises for the edification of the elect.

THE GRANDES MAISONS

(Continued from page 38)

Mandarin coat entirely covers a black satin frock. Much black and much white satin appears in this collection.

MME. LANVIN FOR STRAIGHT LINES

Mme. Lanvin, also, maintained her position as an advocate of the straight silhouette, though she admitted a very few models which bulged somewhat at the hips. She presented a novelty in the form of a panel skirt, short in front, longer on the sides, and longest in the back. A second novelty was the appearance of tailored frocks of a most unexpected fabric, mousseline de soie. A new blouse also made its debut in the Lanvin salons. It is sleeveless, square-necked, slightly high-waisted, and slashed over the hips, and it is worn pulled down over the skirt. The material is satin, piqué, or serge, and a guimpe of sheer material is worn underneath it.

Blue serge costumes at this house are trimmed with white piqué, embroidered in beads, or finished with tassels of woolen yarn or straw; shepherd's plaid is often combined with the serge. Black

satin is much used for dinner gowns and for bathing costumes. Muslin frocks are trimmed with toile de Jouy and worn with cape-coats of toile de Jouy.

THE MODE AT MAISON DOUCET

The Maison Doucet is also indifferent as to the bulging silhouette. The weight of its collection is on the side of the straight frock, though, as is the case with every house, a few costumes of bulging lines are shown. This house has humored our dearest whim by presenting a new version of the chemise, a circular garment of lace or satin, belted across front and back only, with a belt that slips through slits and leaves the sides free, giving a silhouette very flat from front to back and very wide at the sides. The apron effect is given prominence at Maison Doucet, and skirts are generally short, though a few lone skirts appear on one-piece frocks for wear under tailored jackets. The tailored costumes are of cloth or jersey and defy spring by collars and cuffs of fur.

A. S.

P A R I S M O D E S

(Continued from page 44)

tissue are delightful. Many taffeta frocks, also, are found in the Lanvin collection. Not only are many frocks at this house made of organdy, but straw hats are trimmed with it, too.

The new Rodier fabric, djersa, is enjoying a wonderful success; it is the sportiest of all sports fabrics this season. Mlle. Chanel is making much of djersa. Her frocks of silk jersey are often combined with woolen jersey, and those of satin are elaborately embroidered with gold and rich colors. Lace is being used by Chanel.

Very striking is the new embroidery of woolen thread on organdy and other thin stuffs, to which it gives a curiously sturdy

air. The effect of colored threads on white or delicately tinted sheer fabrics, in the "skeleton" embroideries affected at present, is exceedingly good. M. Duvillet embroiders thin frocks in this way, with silk, with charming results.

Embroidery never, perhaps, played so large a part in the various collections as this season. It is noticeable that the smartest embroideries are not Chinese.

New tailored frocks are made of covert cloth, the new canvas-like cheviot, serge, tussur and satin. The favorite, perhaps, is djersa. Satalga is used, but it lacks a certain chic.

A. S.



Bidding

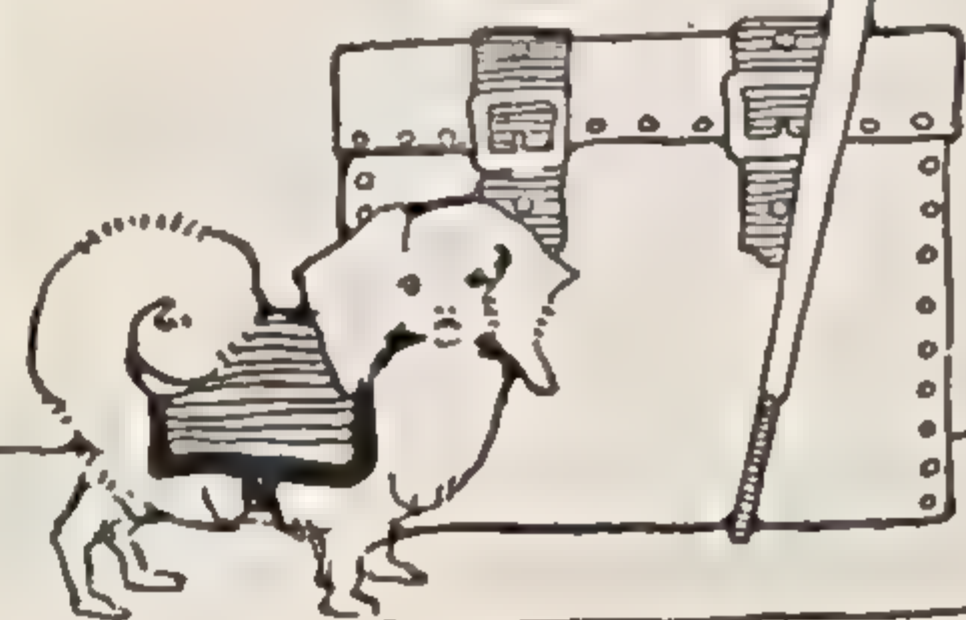
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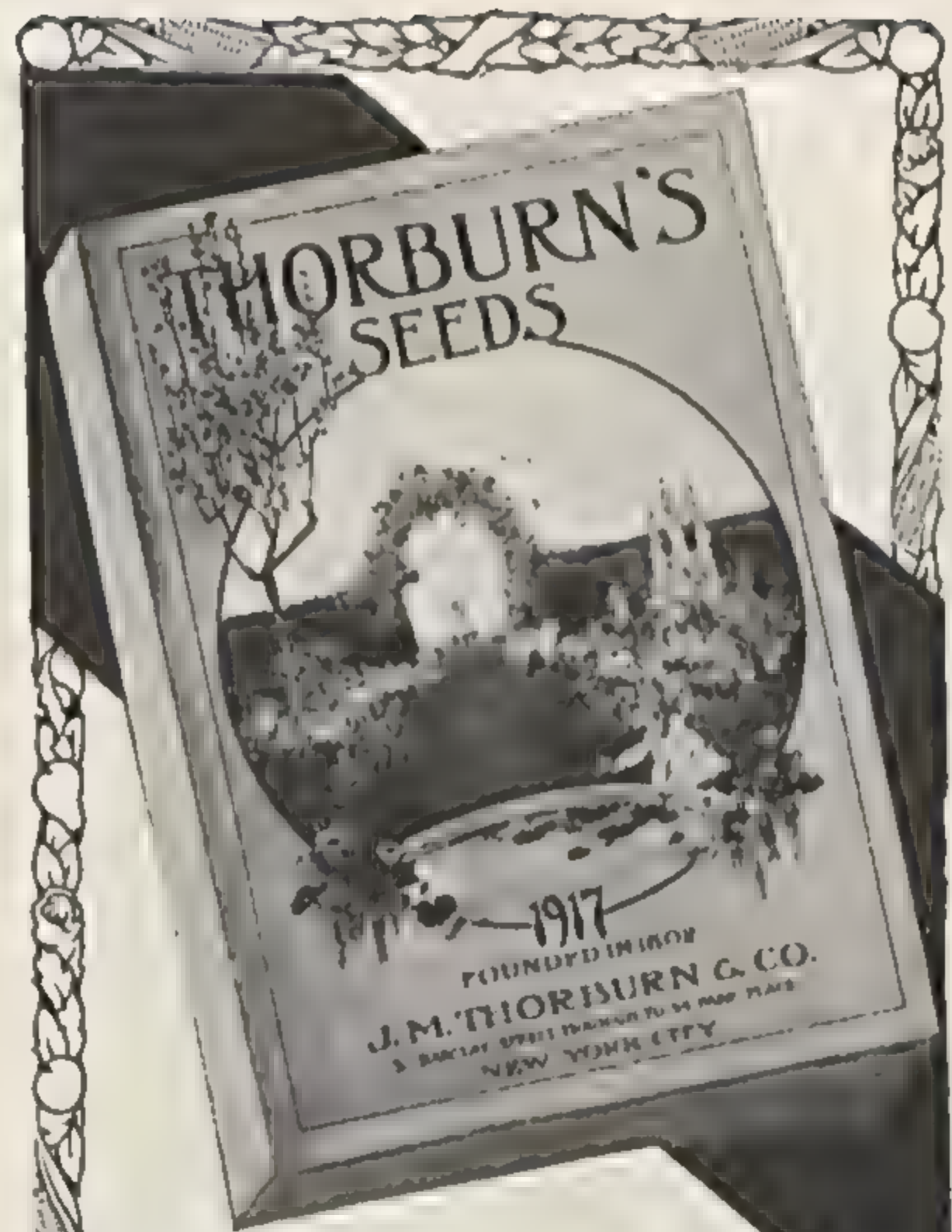
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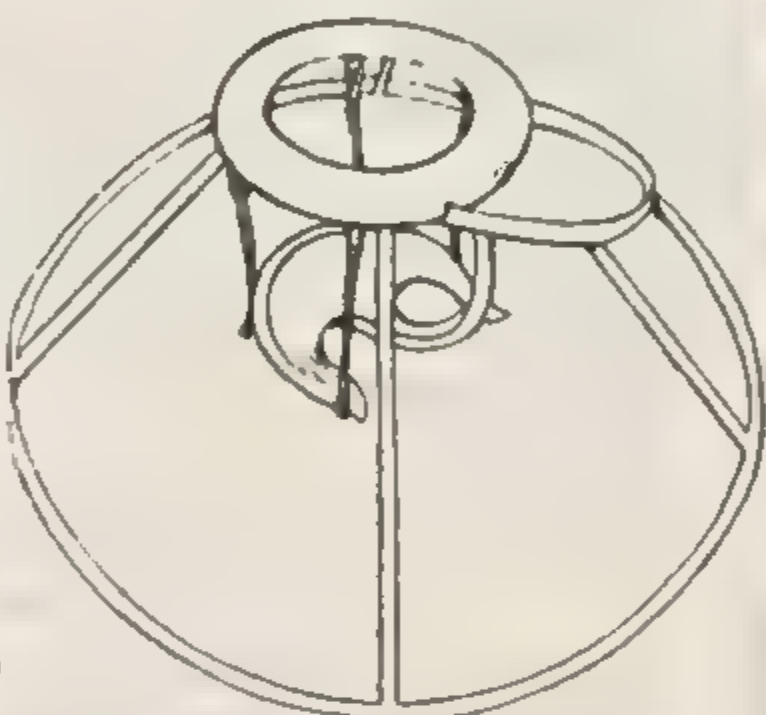
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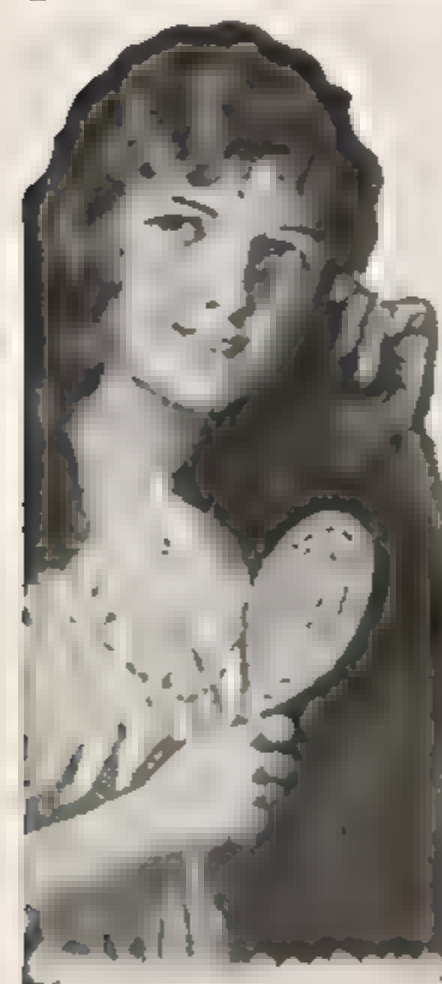
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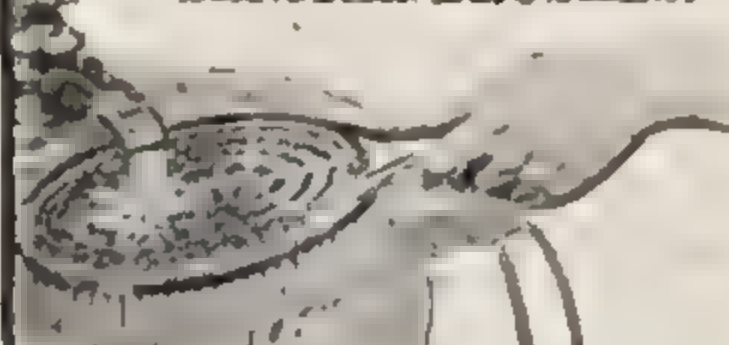
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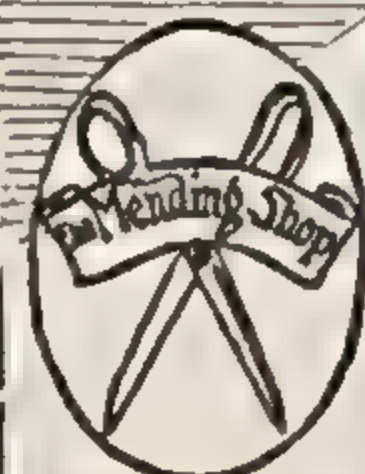
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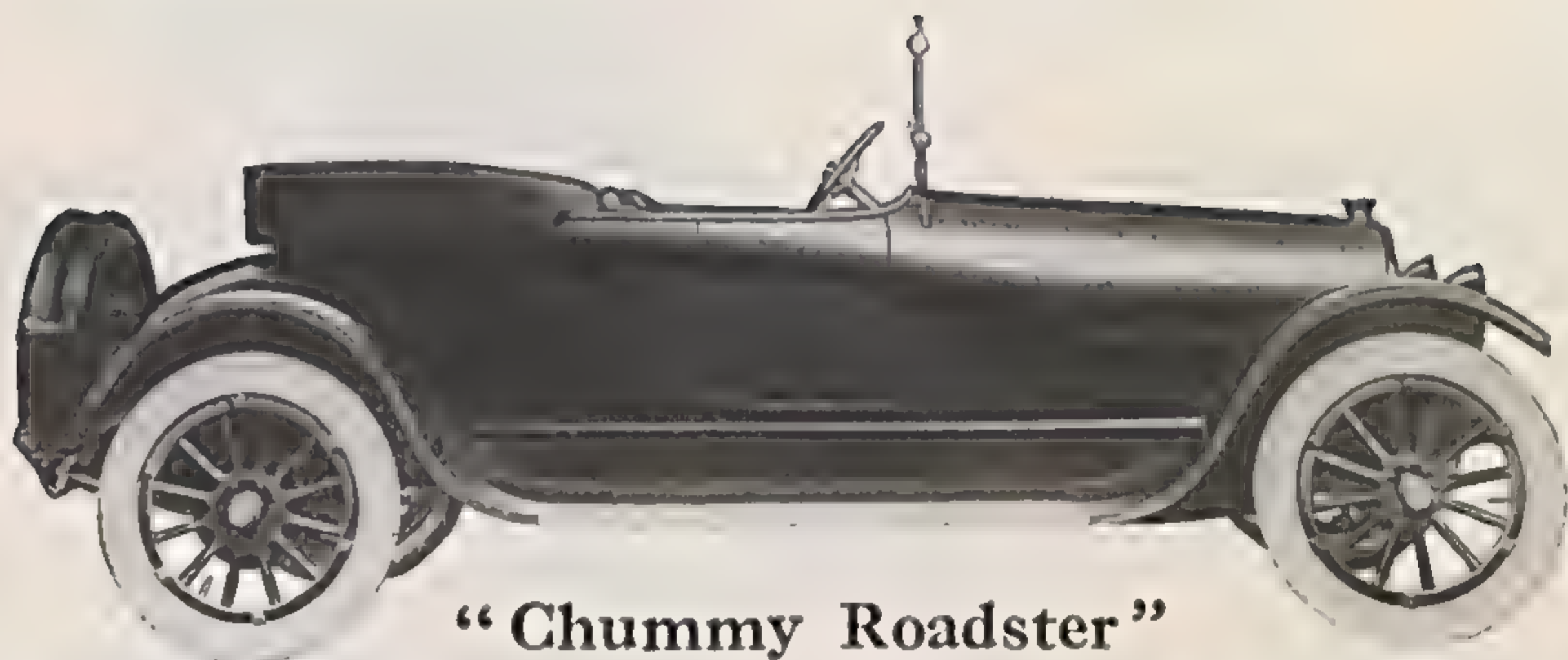


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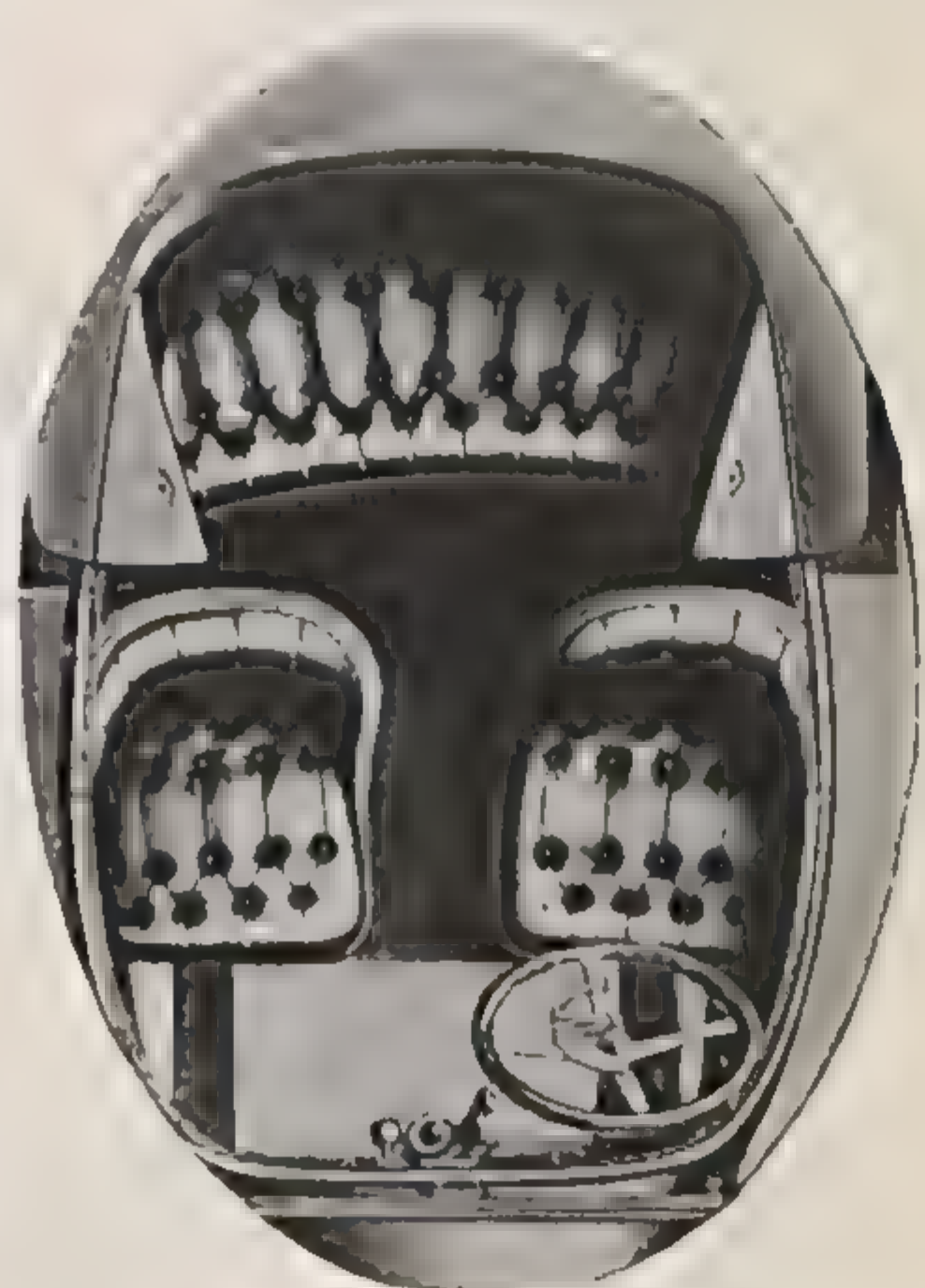
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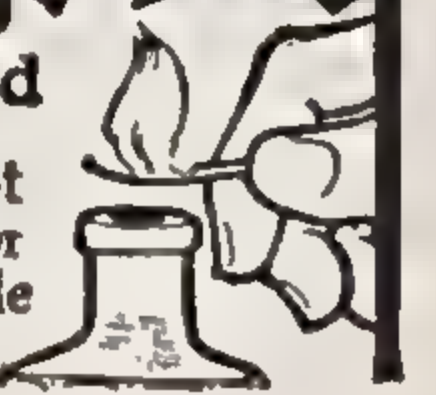
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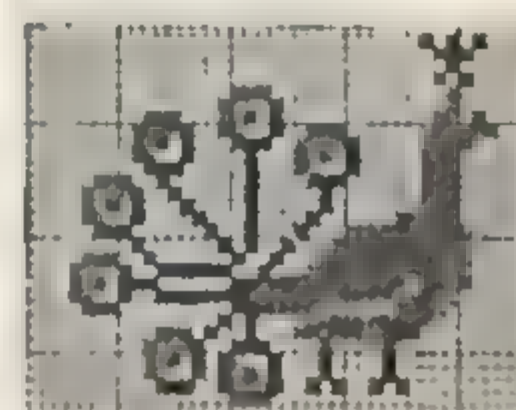


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If you have a garden, or are going to have a garden—if you own a house, or are going to furnish a house this coming spring . . . you should consult especially the

SPRING GARDEN GUIDE . . . March
INTERIOR DECORATION . . . April

numbers of

House & Garden

and the numbers that follow them. House & Garden is a practical help to the home maker; the final authority on the thousand-and-one problems of house building, furnishing, gardening, sanitation, and the like, which at one time or another puzzle the owner of every house.

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For everybody with good taste, House & Garden is a consulting expert. In its pages are shown all the fine arts of home making. The lovely, the new, the quaint, the individual; the touch to make your Italian garden finally enchanting; the distinctive lamps, screens, hangings, vases, bibelots, which give character to a house; the color scheme to add depth and richness to your living room; the key to that troublesome architectural puzzle;

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 Everything that the amateur gardener needs to know. Planting, planning, forcing. Individual gardens.

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 An exhaustive account of the work of the best makers of furniture, papers, fabrics, and the showings of the smart shops.

Garden Furnishing **June**
 How to make your garden delightfully livable every hour of the longest summer day. Furnishings, tea equipages, fountains and carved fauns.

Small House Number **July**
 Plans for the bungalow, for the holiday house in the country, for all little houses.

Nature Number **August**
 How to get full value from the big outdoors. The furnishing and equipment of the marquee, tennis court, camp.

TO convince you that House & Garden is valuable to you personally, we will give you a special six-months' trial subscription for \$1 (yearly subscription \$3) beginning with the current issue.

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V-3-15-17

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The Great War had come. We had sent to the front a corps of trained writers—Arthur Ruhl, Frederick Palmer, Henry Beech Needham, Perceval Gibbon—who were filling the pages of Collier's with vivid first-hand pictures of War as it is.

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For softening and whitening the skin. Feeds and nourishes the tissues. Preserves a beautiful complexion and restores a faded one. Jars, 25 cents.

ROSE ROUGE and FACE POWDER

In compressed cakes, convenient to carry in handbag, made in several tints to suit the complexion. Rouge, 35c a box; Powder, 25c a box, with mirror and puff.

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An emulsion which softens and whitens the hands and complexion; removes tan and redness; cures rough, dry skin and will not irritate the most sensitive skin; imparts a refreshing sensation with fragrant perfume. 4 oz. bottles, 50 cents.

Sold by Dealers everywhere, or sent direct on receipt of price and 10c extra for postage. Send stamp for illustrated catalogue of prices.

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Indispensable in the modern well-furnished home the tea wagon makes faultless service possible. It saves the time of the hostess and enables the maid to serve tea or luncheon easily, quietly and quickly indoors or out. Its rubber-tired wheels are noiseless.

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Green magic of the open! Is it to be yours—when the young year's exhilarating wine fires the blood with a craving for new and wider horizons?

A car this season that will give the utmost, demand the least, and leave more freedom for the stimulating joys of the road!

Why not?

All the miles you can crowd into the day—all the speed that

the highway will tolerate—all the power that any road condition can demand—and the confidence that you ride in the best of form *without excessive cost*—are yours if you drive a Twin-six.

A Packard exactly to your liking—now! You will want the design you want—in the Spring.

The days are longer—and the time is short.

Ask the man who owns one

Twenty distinctive styles of Twin-six motor carriages. Prices, open cars, \$3050 and \$3500, at Detroit. Packard dealers in all important cities.
Packard Motor Car Company—Detroit

Packard
TWIN-SIX

An illustration of a classical column with a Corinthian capital on the left side of the page. A vintage car, likely a 1920s model, is parked behind the column. The car is dark-colored with a lighter interior and has spoked wheels. In the background, there are palm trees and a body of water with a sailboat. The overall style is that of a vintage advertisement.

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Sojourners in Florida and California are the fortunate ones who send on their Rauch & Lang Electric to multiply the pleasures of their season of change.

It is indispensable—wherever its owner may be.

Three generations of owners have added prestige to the builders' fame—during 64 years.

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